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LIVING WITH LESS

NOVEMBER 20, 2008
ISSUE 782

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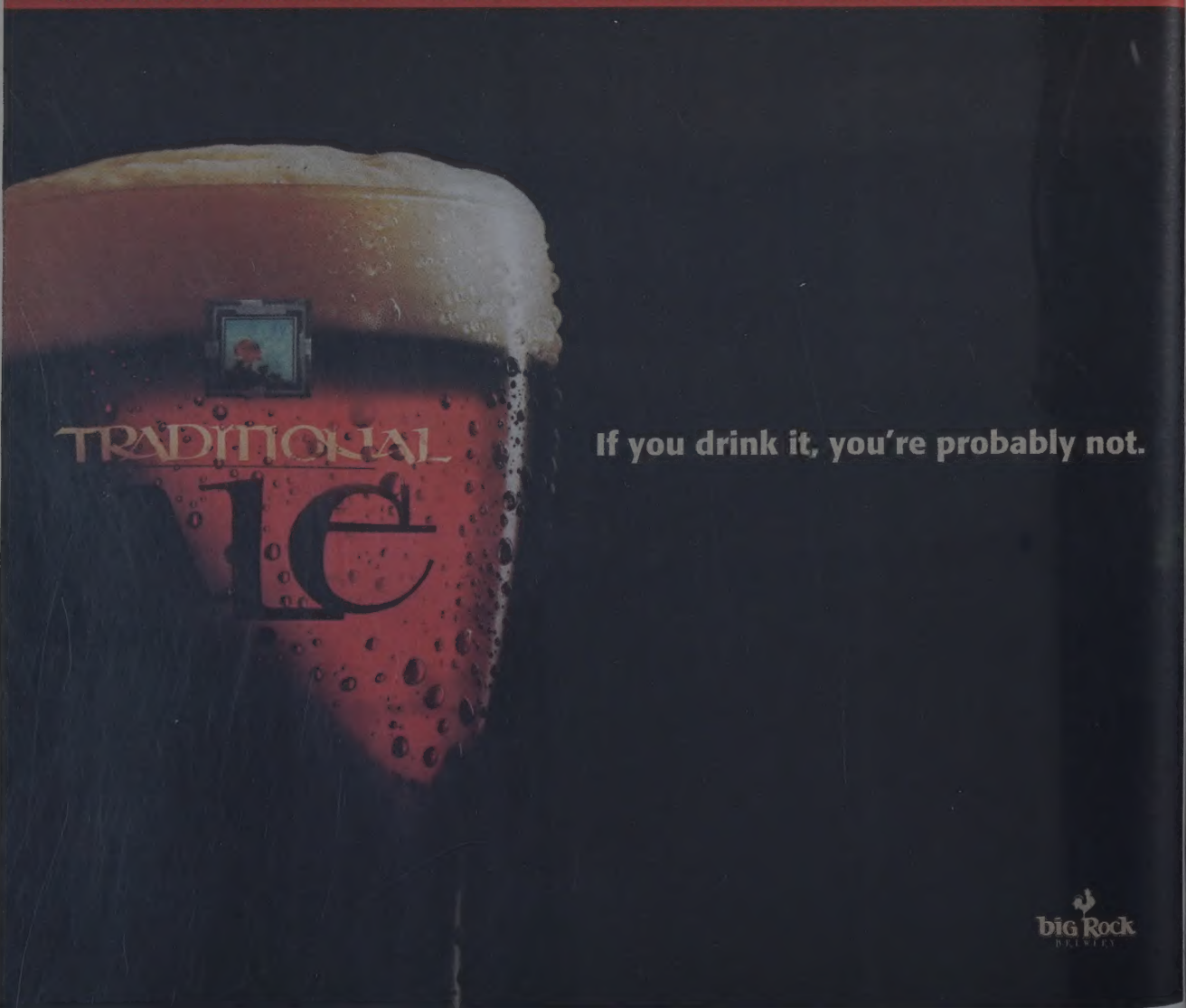
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According to Rebecca Rosenblat, when the economy is bad, people need even more sex than ever.

19 music BRING IN 'DA HERB, BRING IN 'DA FUNK

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27 on screen CINEMATIC IMMORTALITY, FOR UNDER \$30,000

Which of these independent hits got the most onscreen value from their ultra-low budgets?

32 arts WHO SAYS INDEPENDENT THEATRE ISN'T PROFITABLE?

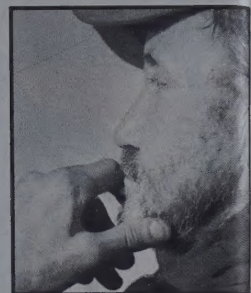
As the balance sheet for Scott Sharplin's *Inferno Sonata* shows, he made a cool 25 bucks!

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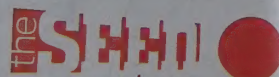
Comics, crosswords, and more.



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LIVING WITH LESS

Larry Engbert and others used to living with less share their stories.
PHOTO BY MERYL SMITH LAWTON



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ONE STAGE WITH IDO



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sunday

monday

tuesday

wednesday

thursday

friday

saturday



Rise Against, Shaw Conference Centre, Dec. 3

NOVEMBER 23

music | **AUDREY OCHOA**
You know someone has mad trombone skills when P.J. Perry endorses their work. And yes, Perry definitely endorses this young U of A student's work. The Blue Pear.

NOVEMBER 24

wilderness | **THE BIG WILD CELEBRATION**
In June, a group of U of A students spent 12 days hiking the North Boundary Trail in Jasper National Park. Fortunately they escaped the fate of the doomed Donner party, and now they want to share their story. MEC, 7 p.m.

NOVEMBER 25

theatre | **ROMEO AND JULIET** Think your teenage flings were dramatic? Come see the couple who started it all at the Alberta Avenue Community Centre and realize maybe you weren't so crazy after all.

NOVEMBER 26

music | **HEAR'S TO YOUR HEALTH** Frazzled hospital employees and music buffs gather for this free concert series. Just don't show up in your scrubs. Walter Mackenzie Health Sciences Centre.

NOVEMBER 27

concert | **THE BARRA MACNELLS** The MacNeil siblings formed a band, toured the globe, and recorded 11 albums. Come enjoy the music and wallow in your own family's lack of accomplishment. Myer Horowitz Theatre.

NOVEMBER 28

theatre | **A CHRISTMAS CAROL** Because nothing says "It's Christmastime" like an antisocial old man, poverty-stricken families, and numerous encounters with ghosts. Citadel Theatre.

NOVEMBER 29

theatre | **SEUSSICAL** Remember: that damn cat can't be trusted. He's full of tricks. Arden Theatre.

NOVEMBER 30

music | **UBIQUITOUS SYNERGY SEEKER** It's always nice to see a young, up-and-coming band with a good vocabulary. Just watch out for their "Hollowpoint Sniper Hyperbole" — we hear it's deadly accurate. Urban Lounge, 8 p.m.

DECEMBER 1

concert | **THE MANY MOODS OF CHRISTMAS** The Greenwood Singers capture the many moods of Christmas: the joy of presents, the satisfaction of turkey dinner, the misery of the in-laws. McDougall United Church, 8 p.m.

DECEMBER 2

learning | **BIRDS AND TAR SANDS** So, if oil floats, and so do ducks, why is there a problem? They're pretty much exactly the same thing, right? Stupid ducks, screwing around with our oil... Engineering Technology Learning Centre.

DECEMBER 3

music | **RISE AGAINST** Tim McIlrath and his hardcore Chicago boys will make an "Appeal to Reason" at the Shaw Conference Centre, at 7 p.m. The problem is that sometimes reason can be so unreasonable. We hope they get a response.

DECEMBER 4

concert | **THOM BENNETT** This good old boy from the MacEwan music program will bang his way into Four Rooms — and into your head! Don't worry, though: we've seen the drum kit he just had made and it's going to be a pretty sexy experience.



Ubiquitous Synergy Seeker, Urban Lounge, Nov. 30

theatre | November 28



BECAUSE NOTHING SAYS 'IT'S CHRISTMASTIME' LIKE AN ANTISOCIAL OLD MAN, POVERTY-STRICKEN FAMILIES, AND NUMEROUS ENCOUNTERS WITH GHOSTS.

see magazine's two-week forecast of events in edmonton

listings: city pg. 18 | music pg. 26 | film caps pg. 30 | arts pg. 37

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LIVING WITH LESS • LABOUR • BY ANGELA BRUNSCHOT, 1900 words

Absence Grows Our Vegetables



Field Work | Migrant workers at Riverbend Gardens, (left to right) Lazaro Hernandez, Manuel Vargas, Ramario Santos, and Gabino Tapia. PHOTO BY JOHN ULAN

MEXICANS WORKING IN THE EDMONTON AREA MOURN THE LOSS OF THEIR FAMILY LIVES

When Manuel Vargas returned home from his job as a migrant farm worker last fall, his 14-year-old daughter finally expressed her sorrow at his long annual absences. She would rather ride a bicycle than ride in a car, she told him, if it meant he no longer left their home in El Salto, Mexico, to work in Canada.

Now at the end of his fifth year as a migrant farm worker in Canada, Vargas sits on a wicker-backed chair in the spotless kitchen he shares with the three other men who work with him at Riverbend Gardens in north-east Edmonton.

He smiles and tells Sergio Manrique, who is acting as a translator, that it must be a father-daughter thing. His sons are not nearly as expressive. But still, he feels the sacrifice he's making.

"I am losing my family life," he says in Spanish.

Vargas and the other men pick carrots, cabbage, and cucumbers, sometimes for 12 hours a day. They are here through the Seasonal Agricultural Workers Program, a joint agreement between Canada and Mexico that allows them to work in Canada for up to eight months. Employers must prove there is a labour shortage in their community before hiring through the program.

Aaron Herbert runs the farm with his wife Janelle Herbert and works in the vegetable fields with the migrant farm workers. Herbert says he'd rather hire locally, but no one in Edmonton is willing to work for \$12 an hour, the wage he has advertised locally. And the local people who do take the jobs do not last long, he says, nor are they as reliable as Vargas and the other men.

"The work ethic these guys have blows away anything else I've seen," he says. "It's not like they are the fastest or the hardest workers, but they are steady and don't complain."

But he feels badly about separating the men from their families, and would rather hire single men. Last year, one of the workers had a child die in Mexico while he was working on the farm, but didn't tell Aaron or Janelle Herbert, neither of whom speaks Spanish and who only found out about the tragedy much later.

"He appeared to be happy, so we didn't know," Herbert says. If he'd known, he would have let the man go home to his family.

All four men at Riverbend Gardens are married with families, and all four men plan on continuing their migrant lifestyle in the near future.

Having family in Mexico is a part of what makes the migrant workers program so effective, says Alberto Lozano, spokesperson for the Mexican Embassy in Canada.

Not only are people with depen-

dents the most in need of jobs; it also ensures that the migrant workers return to Mexico. "That's why it's working here," he says. "If we had this kind of program in the U.S., we would have solved many problems for them and for us."

None of the migrant farm workers at Riverbend Gardens has plans to immigrate to Canada and obtain residency status, nor is it something Gabino Tapia has thought about.

"Right now, it's difficult to answer that question," says the 42-year-old father of four. "I would have to talk to my family about it. My children are getting older, and it's complicated."

It's one thing for him to live in a trailer on someone else's farm if he's alone and just here to work. But if he were to bring his family here, those living conditions would not be acceptable. He feels his family lives better in Mexico.

Fellow workers Lazro Hernandez and Romiro Delos Santos feel the same way. Even if it were possible to bring his wife and three children to Edmonton, says Hernandez, he would be leaving his parents and friends behind. That's not a sacrifice he's prepared to make. Delos Santos agrees: "We come from a small town," he says. "I miss it a lot."

The only other problem they mention has to do with their wages. The four men at Riverbend are paid \$8.67 per hour, after a 20-cent raise they received this year. (Minimum

wage in Mexico is around \$2.70 per hour) But they have heard that other migrant workers are paid up to \$9.50 per hour. Herbert says he can't offer those wages and still provide housing and plane tickets for the men.

Erika Del Carmen Fuchs, an organizer with Justicia For Migrant Workers, a volunteer group that advocates for migrant workers, based in British Columbia, sees more problems with the program. Workplaces are not monitored as closely as they should be. Most of the migrant farm workers who come to Canada through the seasonal program don't speak English, and basic information about their rights while they work here are not provided for them in Spanish, she says.

They may find good employers, she adds, but that has nothing to do with the overall structure of the program.

In her work as an advocate for migrant workers, she has travelled through the states of Mexico, Tlaxcala, and Morelos, speaking with families whose husbands and fathers participate in the seasonal worker program. She sees many children like Vargas' daughter who are growing up with absentee fathers.

"The media always gets one or two voices, and the guys are so happy," she says sarcastically. "Of course he's happy. He's making money to send home. What's he going to say?"

abrunschot@see.greatwest.ca

NEWS BRIEFS • ANGELA BRUNSCHOT

EDMONTON GETS A D

Edmonton received a D grade and placed 18th out of 27 cities in a national ranking of transportation systems and environmental sustainability.

The so-called "GreenApple" report was issued by the Appleton Charitable Foundation, which is dedicated to improving public health by reducing greenhouse gases.

Despite our dismal showing in the report, Brendan Van Alstine, a member of the advocacy group Transit Riders Union of Edmonton, says he's optimistic about the future. "We've got a long way to go," he says, "but there seems to be some will on city council and in the transportation department to do the things that need to get done."

In the recent discussions of the city's main planning documents, he was encouraged to hear transportation head Bob Boutilier prioritize infill development and public transportation over expanding roads.

The report also praised Edmonton for extending the LRT.

CONSERVATIVES CONGREGATE IN WINNIPEG

The federal Conservative Party wrapped up its convention in Winnipeg this weekend after passing two controversial resolutions.

One resolution supports restrictions on the Canadian Human Rights Commission, which have come to represent the tension in Canadian society between the right to freedom of expression and anti-discrimination laws. A complaint from the Canadian Islamic Congress against *Maclean's* magazine regarding an article entitled "The Future Belongs To Islam," which they found discriminatory, was a particular sore point; the author, Mark Steyn, and fellow writer Ezra Levant have widely criticized the commissions as a threat to freedom of expression.

However, Wahida Valiante, national vice president of the Canadian Islamic Congress, argues that the commissions are the only place minorities can go if they feel they are being discriminated against.

Edmonton-area MP Peter Goldring was at the convention, and says the resolution is not binding, but simply marks a serious issue that the party wishes to bring up for discussion.

On the second, separate resolution recommending the continued pursuit of a bill making the harming of a fetus an additional offence, Goldring was more supportive. "To have nothing in the Criminal Code to encompass that kind of crime," he says, "it's much like having an assault against yourself and being absolutely powerless to have any kind of retribution. That's very disturbing to the mother."

Pro-choice groups such as the Abortion Rights Coalition of Canada have called the bill a sneaky attempt to recriminalize abortion by giving rights to the fetus.

Living With Less

SEE MAGAZINE RESPONDS TO THE FINANCIAL CRISIS WITH A SPECIAL ISSUE

Ever since news of the subprime mortgage fiasco in the United States broke, Canadians have been waiting for the other shoe to drop.

At the beginning, discussions swirled around how far the damage would spread. During the recent federal election, the Conservatives repeated "The fundamentals of the Canadian economy are sound" so often it became a mantra against an economic downturn.

Then Ontario officially became a have-not province, and bailout schemes north and south of the border dominated the headlines.

In October, national housing sales dropped, with the fewest number of houses sold since July 2002, according to the Canadian Real Estate Association.

Even if Alberta's second quarter update for 2008-2009 does still post a surplus, and spending on carbon capture and public transportation has been reaffirmed, we are still seeing some indications of a tough road ahead. The Fort Hills upgrader has been stalled, if not cancelled. Petro-Canada put the \$9.9 billion project on hold in the face of falling oil prices.

The bottom line to all these large and small developments is that we're all going to be living with less—at least for the foreseeable future. And

so, that's the theme of this issue.

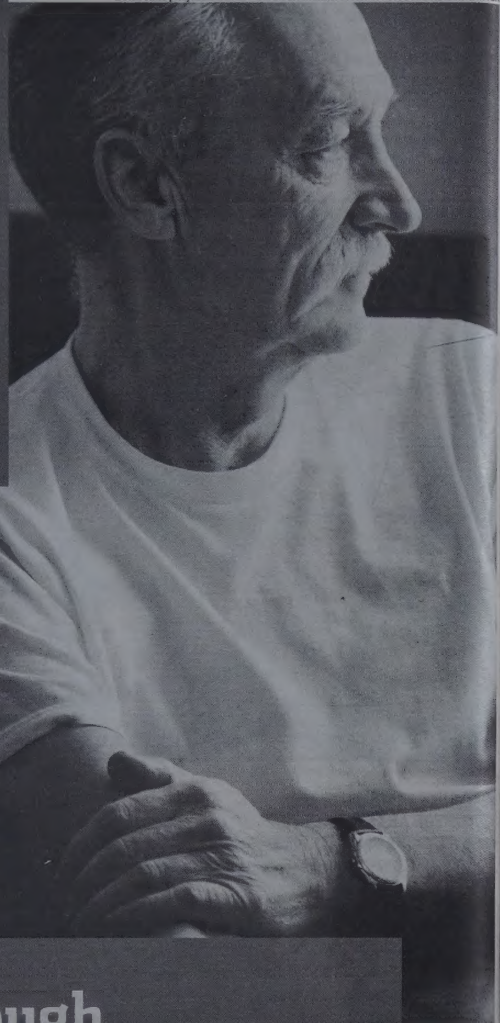
In *SEE Magazine's* Living With Less issue, you'll read about people who are accustomed to living with less, like the five men from Urban Manor in our cover story, and migrant workers from Mexico in the News pages.

Local theatre artist Scott Sharplin also teaches a lesson in restraint as he dissects the budget for an independent theatre production.

In *City Life*, there's advice for couples struggling through lean times, and Scott Lingley offers up some cheap meal plans.

So, whether you're new to the whole down-market racket or an old hand, there's something here to chew on.

Down Time | Wayne MacDonald sits in the Urban Manor TV room. PHOTO BY MERYL SMITH LAWTON



Just Off A Bender | Geoff Sharpe has been on and off the street for 11 years. PHOTO BY MERYL SMITH LAWTON



LIVING WITH LESS • HOMELESSNESS • BY ANDREW PAUL (with words)

When Life Gets Really Tough

FIVE MEN TALK ABOUT WHAT KEEPS THEM ON THE STREETS, AND WHAT KEEPS THEM AT URBAN MANOR

In light of recent events in the stock market, and all the belt-tightening and purse-guarding expected to dampen even Alberta's robust consumer culture, *SEE Magazine* spent some time with five men who are accustomed to living with less than most.

Larry Engbeet, Louis Collings, Wayne MacDonald, Geoff Sharpe, and Gord Devitt all live in Urban Manor on 95 Street and 104 Avenue, a shelter that's home to 75 of the city's homeless. The following is a snapshot of what life is like when you're really down on your luck in Edmonton.

SEE Magazine: What is life like for you in the inner city?

Geoff Sharpe: I've been mugged quite a few times. I had my teeth kicked out, and just outside [of Urban Manor] I had my head kicked in by three people for half of a bottle of beer.

Louis Collings: The biggest problem in the city is these young punks that have the opportunity to get the education or learn a good trade so they don't have to be in this situation. But they help cause the situation, by picking on the elders or the defenceless and they're beating them up for two or three dollars.

Gord Devitt: These guys would sooner kick the shit out of you than look at you. Then they pull a knife on you.

LC: Now we pick up whatever we can use as a weapon to defend ourselves.

Wayne MacDonald: At night you have to walk with two or three other guys. That's the only way you can go

anywhere because you never know what's going to happen.

SEE: What are some misconceptions about the homeless community?

GS: People think of people being lazy, but there's a lot of mental illness and drug and alcohol addiction. Those are probably the main reasons [for homelessness].

LC: Everyone has their own little fallback that brings them into this situation. It's how they deal with it that's totally different.

GS: Gord and I, for example, we're binge drinkers. We'll work and then fall off the wagon, and then get healthy and get back to work. I've been in and out of the inner city for 11 years. I get back on my feet and get an apartment and inevitably lose it when I start drinking because I run out of money and I can't pay the rent. People look at me and don't believe that I've slept on the street, but

I've been everywhere that everyone else here has been.

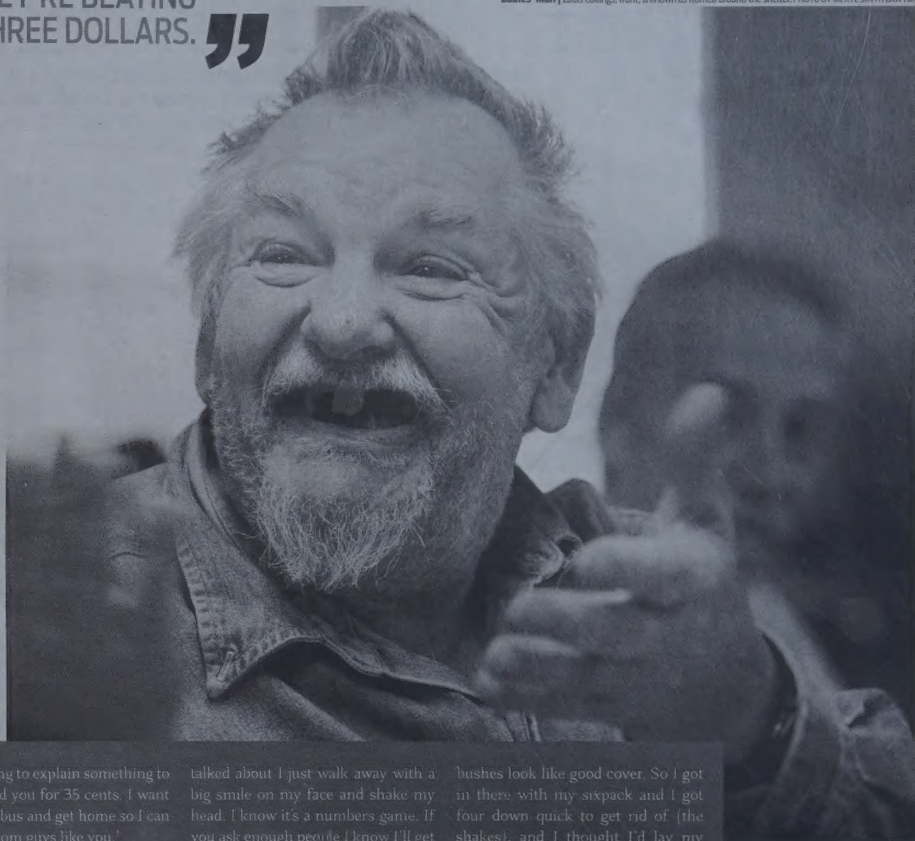
SEE: How much do you make a month?

WM: Some months you make nothing. Some months you might make a couple hundred bucks. No one's going to hire you unless it's for like \$10 an hour. You can't live on that, you just can't. And I'm 60 years old. Who's going to hire me at a job you can live on?

GD: When I'm not drinking I do all right. I usually work over here at the scrapyard. But as long as I stay sober, I can make a decent dollar, but then I get scared to move because I know it's coming when I go on my next tear. And I'm just winding up on one now. But my back screwed up on me over there in the yard, and they won't let me go back to work until it's all cleared up. So here I sit.

“ THEY HELP CAUSE THE SITUATION BY PICKING ON THE ELDERS OR THE DEFENCELESS, AND THEY’RE BEATING THEM UP FOR TWO OR THREE DOLLARS. ”

Ladies' Man | Louis Collings, front, is known as Romeo around the shelter. PHOTO BY MERVY SMITH LAWTON



SEE: So you can see your next binge coming?

GD: Oh yeah. I can feel it. You see, over there I'm under pressure. I deal with the public a lot, a lot of customers, a lot of money and bills. After a while I start to burn out, and the pressure just gets to me — well, that or it's just an excuse for me to go drink. But I can last — well, this time I went 11 months.

Larry Engbert: You did good last time.

GD: Yeah. But it's the pressure. I can handle it for a while but it builds up and that's why it's good around here because you can talk to guys. You know, the guys got the same problems. They all know what the hell's going on, so you can sit, have a coffee, have a beer, have a smoke, and just bullshit back and forth.

SEE: Do any of you panhandle?

LE: I was downtown one night and I was trying to borrow 35 cents to catch a bus to come home so [I ask] this guy down by Canada Place for the specific amount of 35 cents for the bus and he started in on me calling me a dirty Indian, and that I was just going to use the money for booze and stuff like that, and I said, 'Listen,

sir, I'm going to explain something to you. I asked you for 35 cents. I want to get on a bus and get home so I can get away from guys like you.'

And he said, 'What do you mean by that?' So I said, 'Well, you just put me as a drunken Indian panhandling on the street and that's not what I was doing. I asked you for 35 cents to get on the bus to get home and you want to tear me down like that. You're a lowlife, you're worse than I am.' Then this other guy comes up and gives me a \$20 bill and I said, 'What's that for? I only need 35 cents. A \$20 bill isn't going to get me on a bus.'

You know, it's frustrating. Like, for me, it's frustrating because I'm a half-breed and people look at you and you're different right from the start and that's wrong. I'm not a stupid Indian, I'm a drunk Indian now, but I'm not stupid. I've had good jobs, I've made lots of money while I was working, but once I became crippled and I'm going blind, now I know I'm never going to work again.

GS: I usually have a little story. Either I've been mugged or need money for the LRT. I'm a car salesman so I'm used to rejection. So when I get the kind of abuse that Larry

talked about I just walk away with a big smile on my face and shake my head. I know it's a numbers game. If you ask enough people I know I'll get enough for that drink.

SEE: What about welfare and AISH? How do those sources factor into your income?

LE: [AISH is] giving me the run-around. I get frustrated so much that I just want to throw the phone down and get so drunk that I don't have to think again. It's frustrating. I'm surviving on \$40 a month that my brother gives me, and that's it. I can't go bottle picking anymore — I can't do nothing.

SEE: What kind of relationship does the homeless community have with police?

GD: When you are standing there with a beer in your hand, they'll drive up and ask you how it's going and then leave. But then the next time they'll give you a ticket.

GS: I managed to get enough for a sixpack and I'm usually quite careful and I've never been caught, but there was some kind of a function in July at City Hall. And when you're a little impaired or shaky, a few sparse

bushes look like good cover. So I got in there with my sixpack and I got four down quick to get rid of [the shakes], and I thought I'd lay my head down for a second and then get the hell out of there.

All of a sudden I hear, 'Is that your beer, sir?' I jumped and said, 'I beg your pardon?' And after a couple of seconds my head cleared and they asked me again. So I said, 'If I say that's my beer are you going to give me a ticket?' And they said, 'Yes sir.' Well, I told them, 'Well, it's not my fucking beer.' They gave me a ticket anyway. When I got back here, Linda [the executive director of Urban Manor], bless her heart, she took me down to City Hall because I had spent all my money again and couldn't pay for it, and I said to her, 'That son of a bitch didn't have a sense of humour.' But when we got there, apparently he never turned it in. So I guess he did have a sense of humour.

SEE: Can homelessness ever be eliminated?

GD: No.

LC: No.

WM: No.

LE: No.

GS: No. [They all laugh.]

Living On Dinosaur Fumes

CLIMATOLOGIST ANDREW WEAVER SAYS ALBERTA IS FOLLOWING THE SAME PATH AS FAILING AUTOMAKERS

KEEPING OUR COOL

Lecture by Andrew Weaver, Tory Lecture Building (Saskatchewan Drive & 113 St.), Wed., Nov. 26 (7pm), Free

When University of Victoria climate scientist Andrew Weaver thinks of Alberta's oilsands industry, he doesn't imagine the environmental harmlessness Premier Ed Stelmach promotes abroad. Nor does he invoke the names of evil lands from fantasy novels. Rather, he sees a metaphor in the struggling

auto industry.

Weaver, a lead author for the Nobel Prize-winning UN Intergovernmental Panel on Climate Change, notes that Honda and Toyota chose to build compact, fuel-sipping cars

right for a short period of time." Now, however, the auto giant is looking for government bailouts. "Rather than positioning itself for tomorrow, it was trying to reap the benefits of today."

and outside the province.

The oilsands are responsible for about five per cent of Canada's greenhouse gas emissions, according to the province, but Weaver is unimpressed by that stat. "That's hardly relevant,"

changes the outcome. "When you actually look at it, Alberta's planning a 14 per cent reduction from 2005 levels by 2050," he says. "The word 'shameful' is probably appropriate."

The federal government, by contrast, plans to cut emissions by 60 to 70 per cent by 2050. "What would this mean?" Weaver asks. "It would mean that if Canada met the low target, the 60 per cent one, then everyone in Canada would have to cut their emissions by 81 per cent and Alberta would only have to cut theirs by 14 per cent. The disconnect between the Alberta and federal initiatives is staggering."

Weaver suggests Alberta take a lesson from its western neighbour. B.C.'s Liberal government plans to cut emissions by 33 per cent of 2007 levels by 2020, and at least 80 per cent by 2050. "B.C. has recognized that this is a very serious problem that needs to be dealt with now," Weaver says. "And it also recognizes that there's enormous opportunity ... because the world is going to have to move away from its dependence on fossil fuels and into more renewables."

THE PROVINCE SAYS IT WILL CUT PROJECTED GREENHOUSE GAS EMISSIONS BY 50 PER CENT BY 2050, BUT "PROJECTED EMISSIONS" ARE CALCULATED ASSUMING THAT EMISSIONS WILL CONTINUE TO RISE.

while other auto giants stubbornly kept building large and inefficient vehicles. "GM decided that they thought people want to buy big SUVs," says Weaver. "Well, GM was

Weaver thinks Alberta is similarly failing to prepare for its future: "Rather than recognizing 'We're wealthy now, let's try to use that wealth to position ourselves for tomorrow' — which is what a good business plan would do — they're propping up something that's going to have to change."

Weaver notes that Alberta's oilsands industry is currently a "poster child of environmental degradation." The Alberta government is spending \$25 million to rebrand the massive project, but as Stelmach works to polish Alberta's image abroad, his message of environmental harmlessness is being challenged by a legion of scientists and writers both inside

he says, adding that Alberta needs to realize it is "going to have to move, as a global society, away from our dependence on fossil fuels."

Weaver has harsh words for the province's climate change plan in his new book, *Keeping Our Cool: Canada in a Warming World*. The province says it will cut projected greenhouse gas emissions by 50 per cent by 2050, but "projected emissions" are calculated by assuming that emissions will continue to rise. "It's creative use of statistics to imply reductions that sound all impressive, but are actually not all that impressive at all," Weaver says, explaining that calculating the reduction using current emissions levels drastically

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MUNICIPAL AFFAIRS • PARKLAND CONFERENCE • BY JOSH KJENNER | 406 words

The Fruits Of Internet Labour

MARIA BAKARDJIEVA CITES OBAMA'S ELECTION CAMPAIGN AS ONE EXAMPLE OF THE POWER OF INTERNET "SUB-ACTIVISM"

Whether or not blogging helps people connect or simply exacerbates our society's penchant for self-indulgence and disdain for physical exercise was just one of the heady questions presented by Maria Bakardjieva this weekend in "The Moral of the Story: Art, Culture, Media, and Politics,"

the auditorium to move towards the front to "create more of a community atmosphere."

Bakardjieva then launched into a discussion of "sub-activism," a mode of civic engagement that she described as a set of "small-scale, often individual decisions, choices, and actions that have either a political or ethical frame of reference, or both, and remain submerged in everyday life."

The concept draws upon her theoretical and empirical research, con-

The Internet is a very adept at doing just that, and can aggregate these seemingly inconsequential actions and substantiate them with potentially momentous effects.

"Potential" was the word Bakardjieva stressed. Like so many of us, she tries "very carefully to avoid being seen as a technological determinist." Bakardjieva very clearly expressed the view that the Internet will not pull sub-activism "out of its submerged state of existence" simply by being; rather, such a transfor-

SUB-ACTIVISM, AS BAKARDJIEVA SEES IT, CAN TAKE MANY FORMS: CONSUMPTION, PARENTING, CAREER AND EMPLOYMENT CHOICES, ENTERTAINMENT, AND EVEN TAKING A STANCE IN A POLITICAL CONVERSATION.

her workshop on citizen engagement and the internet, part of this year's Parkland Conference.

The University of Calgary professor focused on the little everyday acts that, when taken together, can ignite real change.

The introduction was exactly what one would expect to see at such a conference — a few words from the facilitator, a grad student with a union hat on, and an admonition to those seated towards the back of

ducted at the U of C, where she is an associate professor of communication and culture. Sub-activism, as she sees it, can take many forms: consumption, parenting, career and employment choices, entertainment, and even taking a stance in a political conversation.

If these seem a bit banal or ubiquitous, that's because they are. But Bakardjieva argues these actions can start to gain significance if "the threads are gathered together."

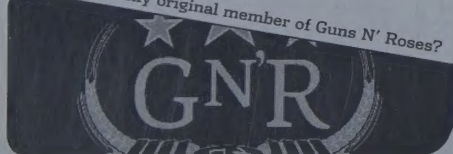
mation would require considerable effort.

The recent presidential campaign of Barack Obama, which raised unprecedented amounts of money via thousands of small donations harvested largely from online engagement of donors, is one example of the fruits of Internet labour. "He managed to tap into this tremendous resource of citizen energy," she says. "This [resource] is sub-activism."

FREE STUFF

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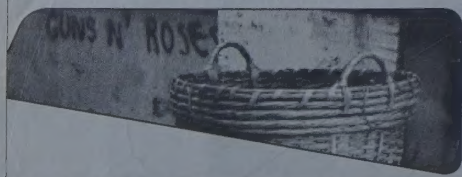


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—NEIL CAMARTA, PETRO-CANADA VICE PRESIDENT OF OILSANDS,
AS QUOTED IN *THE GLOBE AND MAIL*

QUOTE OF THE WEEK



WITNESS

NOV 18, 2008 18:22:20 PM PHOTO BY JOHN UJIAN

Edmontonians gather for the official launch of the Bright Nights on the Square display in Churchill Square.

OUR COMMENT ON THIS WEEK'S NEWS

BY THE NUMBERS

EDMONTON - ECONOMY EVAPORATING SAVINGS	ALBERTA - ECONOMY OIL AND UPGRADERS	CANADA - ECONOMY BAILOUTS VS. CORPORATE WELFARE	BOOM AND BUST HISTORIC PRICE OF OIL PER BARREL SOURCE: OPEC AND THE U.S. ENERGY INFORMATION ADMINISTRATION
<p>The stock market's recent volatility took a bite out of everyone's pocketbook, and government investments were no safer than the average pensioner's portfolio.</p> <p>The Alberta Heritage Savings Trust Fund is expected to lose \$1.2 billion, and the city's EdTel Endowment Fund is expected to earn \$4 million less than it did last year.</p> <p>The EdTel Fund, as the name suggests, was established by the sale of the former municipal corporation Edmonton Telephones to Telus. The fund was designed to provide a cushion for future economic downturns.</p> <p>While the EdTel fund has helped the city keep taxes low, the recent market losses are something to think about. Some argue that the city shouldn't be involved in business because of its inherent volatility, but really, no investment is 100 per cent safe.</p> <p>Actually, keeping resources in public hands sounds a like a pretty safe bet these days.</p>	<p>The stalling of the Fort Hills upgrader north-east of Edmonton is a double-edged sword.</p> <p>The possibility that farmland in the area could continue to be used to produce food rather than house factories serving the oil industry is something of a victory, even if the underlying reasons are purely financial. But it's hard not to see the wider financial implications of stalling a \$9.9 billion project, and even harder to ignore the dropping price of oil, which is now in the \$50 to \$55 per barrel range. The province's expected revenue has dropped by \$6.5 billion.</p> <p>Even if our balance sheet is healthier than manufacturing-based Ontario, the crashing price of oil and the slowing of oil-related developments are terrifying to any Albertan with a memory longer than 20 years.</p> <p>It's possible that the current cooling of the economy will simply give the province some breathing space, and time to better evaluate development. Let's keep our fingers crossed.</p>	<p>The Canadian government bought up \$50 billion in mortgages from banks last week as a way of keeping credit flowing. The U.S. has a similar plan, with the important difference that the assets the Canadian government bought are still valuable.</p> <p>Now, auto manufacturers are asking both governments to send some money their way.</p> <p>If the Big Three automakers fold, the resulting financial tremors would be terrible, but there's no guarantee that a bailout would do any long-term good. Indeed, car manufacturing has been steadily declining for a long time, partly because some segments of the industry refuse to progress past SUVs and pick-up trucks.</p> <p>Any money flowing to the Big Three should be directly tied to retrofitting their plants to build hybrids and other high fuel-efficiency vehicles. Not one red cent should go towards golden handshakes for CEOs or profit margins.</p>	<p>JUNE 1999 \$16</p> <p>JULY 2008 \$144</p> <p>NOVEMBER 2008 \$49</p>

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LIVING WITH LESS • ADVICE | B04 words

Tricks For The "Price Sensitive"



OUTSIDE POLITICS MAURICE TOUGAS

A FEW TIPS FOR THOSE LIVING PAYCHEQUE TO PAYCHEQUE, FROM THE MAN WHO'S DONE IT FOR 25 YEARS

When heard that this week's issue was going to focus on the theme of "living with less," I immediately wondered if it was even possible to live with less than I live on now.

My second thought was, welcome

before, but after years of living with less I didn't know how to live with more, and my life remained virtually unchanged. Now that I have retired from politics (undefeated, I might add), I have gone from making more money than ever before to making about the same money I made when I was a teenager working for minimum wage at my dad's store.

So after 25 years of mostly living with less, I am so knowledgeable about the lifestyle that has been thrust upon me due to my lousy career choices that I could teach a night school class on the subject. (The first thing I would tell my students would be to never take classes from self-proclaimed experts. The second thing would be that there are

First: spend \$12 on an Edmonton Public Library card, the best possible investment for the newly price-sensitive. I don't want to discourage anyone from actually buying books — reading is officially A Good Thing — so if you've got the money, support your local author. But if you're only buying books to fill up your bookstore to make yourself look all educated and such, then just use the library. It's also an excellent source of CDs, DVDs, and magazines. (Hint: once you get a library card, you can check out the library website listing of their new arrivals, which is posted every Monday. You can put the new stuff on hold, and you'll get an e-mail notification when it's available. It might take a while until you get the book or

NOW THAT I HAVE RETIRED FROM POLITICS (UNDEFEATED, I MIGHT ADD), I HAVE GONE FROM MAKING MORE MONEY THAN EVER BEFORE TO ABOUT THE SAME MONEY I MADE WHEN I WAS A TEENAGER WORKING FOR MINIMUM WAGE AT MY DAD'S STORE.

to my world. I've been living with less for most of my adult life.

While the rest of Alberta was out buying solid gold bathroom fixtures and six-foot-high pimped-out pickup trucks that never picked up anything heavier than a two-four of Bud Light, I was eking out a living.

When I lived in Red Deer eons ago, I was a grossly underpaid reporter/editor with two kids, living paycheque to paycheque. When I moved back to Edmonton, I was a grossly underpaid reporter/editor with three kids, living paycheque to line of credit from my bank. When I left the hectic and glamorous world of community journalism ("Give me 500 words on that community league AGM, stat!"), I entered the exciting and challenging world of freelance writing, where I made less money than I had ever made before. There was a brief sojourn as a well-compensated Member of the Legislature, where I made more money than I had ever made

no refunds.)

I like the term living with less. It sounds better than the term usually applied to me, which is "cheap." I used to take exception to that, but no longer (although I prefer the term "price-sensitive"). I am what I am, and it is what it is. With so many people now rethinking their lifestyles, I welcome the world to my way of thinking.

So you wanna talk living with less, my fellow price-sensitive people? You've come to the right place. Shake off your dependence on name-brand products! Unearth your inner coupon-clipper! Discover how easily out-of-date clothing can become hip simply by calling them "retro!"

I could offer dozens of tips on leading the price-sensitive lifestyle, but then who would go to my night school class? However, I will offer two simple tips that are guaranteed to save you hundreds or thousands of dollars. Honest, guaranteed!

CD or DVD — by the time you get it, the kids from *High School Musical* might be in college or jail — but you'll save yourself a fortune.)

Second: invest in coupon books, rather the Student Union Ticket Pad for \$20 or its older, more elegant big brother Entertainment '09. In the case of the Student Union pack (available at many schools) you can recoup your investment with one purchase. The Entertainment book with a \$45 price tag, is a slower recoup, but all it takes is using a couple of coupons and you've got your money back. The rest is gravy.

Some of you may have problems with using something as down-market as coupons, or reading books that someone else has already read. Well, get used to it. It's the new world order, where getting by with less is not just good economics; it's positively virtuous.

Which must make me a candidate for sainthood.

LETTERS

WHAT PASSES FOR WRITING IN THIS TWO-HORSE TOWN

So Fish Griukowsky wants to "out" the man behind the Listen tags ["Gotcha, You Little Bird," SEE #781, Nov. 13]. In publicly threatening to expose him (to the cops?), and then calling him a "fucking liar" and a "fucking lippy, thankless hippie," Fish has cast himself as judge, jury, hangman — and village idiot. All because of something that he had heard from a bartender at the Empress? I don't know of another paper where this trashy, illogical, and vendetta-driven local dribble [sic] would have passed master [sic].

The backstory, that apparently Listen was

caught in the act marking the washroom at the Empress, is of little relevance, and should have remained a private matter between a private business and an individual.

Instead, the paunchy Mr. Griukowsky, in a desperate bid to show that he is still very much "in the know," is making tough guy threats because, from what I can gather, he simply doesn't like the Listen tag. But of course, Mr. Griukowsky likes "real" graffiti. I guess Fish is some kind of professional, and gets to decide from on high what is real and what is not. All the while suggesting that it is fine, in his godly opinion, to marker Hummer ads in the same bathroom with "cock-

wagon." That's so smart! I guess Mr. Sainthood wouldn't have had to remove that? I could go on.

The point is, it is unbelievable to me that I pass as writing in this two horse town.

IAN MULDER

GOT SOMETHING TO SAY? SEND YOUR LETTERS TO SEE BY E-MAIL (LETTERS@SEE.GREATWEST.CA), POST (SEE MAGAZINE, #200.10275 JASPER AVE, EDMONTON, AB, T5J 1X8), OR FAX (432-1102). LETTERS MAY BE EDITED FOR LENGTH AND CLARITY. PREFERENCE IS GIVEN TO LETTERS COMMENTING ON ARTICLES IN SEE MAGAZINE.

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LIVING WITH LESS • INTIMATE RELATIONS • BY FAWNDA MITHRUSH | 804 words

Hard Times During Hard Times



Bring On The Love | During times of stress, couples tend to pull away from each other instead of doing the one thing that would make them feel better. PHOTO SUPPLIED

ACCORDING TO REBECCA ROSENBLAT, WHEN THE ECONOMY IS BAD, PEOPLE NEED EVEN MORE SEX THAN EVER

Yeah, times are rough. Winter is on its way. Your rent is going up. There's talk of cutbacks at the office. We're

all about *thisclose* to getting royally screwed by the economy, and your migraines are acting up again.

Well, the next time you feel those searing pains behind your eyes, go get screwed — literally. It's one of the best headache cures money *can't* buy.

"When we make love, we release oxytocin and a lot of other feel-good hormones — dopamine, epinephrine," says intimacy expert Dr. Rebecca Rosenblat. "But oxytocin in particular calms us down. It's a bonding hormone, it's a feel-good hormone, it helps with headaches and stress. So when somebody says 'Not tonight, honey, I have a headache,' if anything you *should* be doing it."

And how! Problem is, when people are worrying about tightening belts and pursestrings, other things tend to tighten as well (and not in the good way).

Rosenblat, who recently completed a regional study analyzing Canadians and sexual intimacy issues, feels that during a recession, lovemaking should be a priority and not an occasional luxury.

"In those stressful times," she says, "sex is the last thing on people's minds, which is really bad — for one, because we're not having any fun, but also because sex actually helps relieve stress. It releases endorphins and makes us feel good. That's the sad thing: instead of getting rid of the stress, we're pulling apart. You see it in couples that haven't made love in a while that were used to a steady diet of it — they start to feel a little bit crabby because biochemically they're not nourishing ourselves the way they should."

But if you're pulling extra hours to keep a job, getting less sleep, and generally just freakin' out over money, things in the bedroom can get a little messy (again, not in the good

way). Rosenblat explains that men in relationships can be especially affected in times of financial crisis because of the stress our culture places on men to be the breadwinner.

"It has a huge effect," Rosenblat says, "because when we're not feeling good in one area it tends to spill over, particularly with men. The way men are raised and wired, they're very performance-oriented — from boardrooms to bedrooms." A study examining what the opposite sex finds attractive in heterosexual couples revealed that women gravitate toward symbols of success, which only exacerbates the pressure on their male partners to keep bringing in the cash.

"Women primarily gravitate toward success objects, and men toward sex objects," Rosenblat says. "And when you're stressed, your body isn't functioning as well. I mean, erectile dysfunction is different from performance anxiety, but that can also play into it. Everything kind of feeds into it. If he's not feeling like a success object because of the recession, the economy, or because he's not doing as well as he'd like to professionally, it's got to take a toll on him in more ways than one."

Okay, okay. Considering we're all a little worried and distracted, it's tough to get in the mood. For those who do have a better half, Rosenblat says it's important to pay attention to details, just as you would if you were still dating.

"You kind of have to make time, even couples who are married and

living together — heck, when you're dating you carve out every detail, you plan everything right down to the nth degree. When people are stressed we're snappier, we can resent the person we're with, mostly from things that are outside the relationship. It has nothing to do with our partner, but we tend to take it out on the person we're with."

As for singles, Rosenblat admits the challenge of finding time for intimacy is tougher still: "With single people who are really busy," she says, "it's going from the back burner to right off the stove." She chuckles knowingly. "The idea is to be open to opportunities, but there's always self-love, too."

For those playing the dating game finding that other person might be as simple as hanging out a little closer to the water cooler.

"One in three successful long-term relationships starts in the work place," Rosenblat says. "And half of all successful relationships start out there or through someone you meet through a mutual friend."

But she offers a warning about those torrid affairs (even though they might cure a helluva lot of headaches): "If you have perfect 10 chemistry with someone, I say run away from this person as fast as possible. It's called chemistry because of all the chemicals your body is releasing, and you're just getting stoned on it — you're not rational, you can't think straight. If your chemistry is 5 or 6 and you still dig the person, that's good. You still have the passion."

edster's dictionary

LOCAL VOCAB • BY TRENT WILKIE

honkeymirror

NOUN • A white person who emulates an ethnicity other than their own. "While perusing the Institute for Contemporary Shamanic Studies website, I noticed Barbara Butterfly Dreamer and John Thunder Wolf look a lot like honkeymirrors. Then again, I was perusing the website so I may be the honkeymirror."

obamaton

NOUN • A person who uses the word "Obama" as a noun, pronoun, adjective, and verb. "I obamaed the obama out of my obama so much that my neighbours called the obamaling cops; obamaingly stated the obamaton."

personifascism

NOUN • A misguided reaction common to those whose emotions have been preyed upon by the highly influential. "When people picket courts over animal atrocities and not the trials of rapists or child predators, it is proof that personifascism has manipulated our values."

punk-irony

NOUN • A suburban lifestyle that embodies all the superficial characteristics of punk without any of the substance. "When his parents bought him a new guitar and amp, I thought it was nice of them. But when they paid for his piercings, his tattoos, and Hot Topic attire, I realized the douche was the embodiment of punk-irony."

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LIVING WITH LESS • IT'S ACTUALLY MORE | 167 words

There's An Upside To The Downside



MY TOWN SCOTT LINGLEY
THE GLOBAL FINANCIAL CRISIS CAN ACTUALLY BROADEN THE MIND — ACCORDING TO TARIQ ALI, ANYWAY

It's a fine time to be alive if you don't have much.

People who own things like houses and publicly traded financial instruments and so forth, they're walking around looking as deflated as the value of their acquisitions while the world slouches toward depression or recession or stag-deflation or whatever odd neologism they coin for the impending global economic trainwreck.

For those who ain't so well set up, it feels like the same old same old — however much money you make, the world has a way of claiming it with all-pervasive price-creep (thanks, de-regulation) and keeping the universal dream of a materially comfortable, socially complacent future just out of reach.

Affluent or otherwise, we're probably all pretty happy that gas is around 80 cents a litre right now, it still feels like the lion and the lamb are lying down together every time you fill up, or that you'll suddenly be caught in a downpour of frogs. Signs and wonders, as Ed Tom Bell might muse in the face of forces so much larger than ourselves, signs and wonders.

We'll most certainly pay later and, since our province is in the oil business, we're probably paying right now as well for the temporary tumble of petroleum prices. Punch a new hole in that belt, stock up on quilts and used paperbacks, and maybe even put away some canned goods — it's going to be a long, lean winter the world over.

Leave it to an eminently respected novelist, historian, essayist, and activist to cast a few rays of hope on the fallow, greed-scorched fields of our shared economic prospects. Tariq Ali spoke on "The Dictatorship of Capital" at the Parkland Institute's 12th annual conference last weekend, but noted off the top that he was quick to revise his thesis in light of recent developments in global financial catastrophe.

The Pakistan-born, Oxford-educated writer said he sees in the recent market turbulence not just an economic disaster but "an ideological crisis for the guardians of culture in the western world for the last 25 or 30 years." And that's a good thing.

In addition to the ongoing erosion of cultural institutions by letting the market decide what was good for society over the past few decades, Ali pointed out that the fall of the Soviet Union in the early 1990s had additional negative impacts on

their political and cultural openness, while its dissolution left westerners with the mistaken notion that their ideals had triumphed and self-examination was no longer so important. Shared cultural memory and a diversity of accessible voices gave way to

lost their right to fail and so lost their opportunity to explore and refine their contributions to public life. "The right to fail must be bought back if we are to move forward as a civilization," Ali said. "It was possible once, and so it must be

tion of — and global outpouring of support for — Barack Obama may portend, it certainly signifies a far-reaching frustration with the fruits of political and cultural dogmatism. "The certainties of capitalism have been destroyed," Ali said, adding he was "moderately optimistic" about the changes that would engender. One undeniable upside, though, was that "how capitalism functions will be discussed everywhere," rather than being the unassailable truth from which all good things come. Ali wrapped up his wide-ranging talk by foretelling the emergence of an all-hands-on-deck culture which once again challenges, doubts, and dissents.

"It has to," Ali said. "or it's sunk."

"THE RIGHT TO FAIL MUST BE BOUGHT BACK IF WE ARE TO MOVE FORWARD AS A CIVILIZATION," ALI SAID. "IT WAS POSSIBLE ONCE, AND SO IT MUST BE POSSIBLE AGAIN." WHICH BRINGS US TO THE PRESENT MOMENT AND THE CASE FOR HOPE AMIDST ALL THIS FINANCIAL WRACK AND RUIN.

the western world no one ever fully reckoned with.

The existence of a blatantly repressive superpower forced western Europe and North America to assert

the mass marketing of successful entertainment formulae based on "the assumption that all people want the same thing most of the time."

Creative people in all walks of life

possible again."

Which brings us to the present moment and the case for hope amidst all this financial wrack and ruin.

Whatever else the recent elec-

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The Pauper's Pantry Is Nothing New

TAKE OUR DINING EXPERT'S WORD FOR IT: EATING CHEAP IS EASY — HOPE YOU LIKE BEANS, RICE, AND COMPANY!

When They instructed me that this week's restaurant column should dwell on the theme of "Living With Less," I thought back on the years I spent living under austerity measures — two decades and counting! — and came to an unavoidable conclusion: when you're cash-strapped, restaurant meals that don't come out of a vendor's cart are few and far between, and even a \$3 tube-steak seems out of bounds when you can get a dozen sawdust-and-cartilage no-name weiners from the grocery store for less. Then there's the left-over cooking water ("hot dog broth" to some), which can be repurposed for any number of dishes you would only eat if you had no other recourse. But I digress.

While my lucky parents spent part of their childhoods drinking powdered milk and eating bacon-dripping sandwiches, our more global world connects us to the impoverished eating traditions and cheap ingredients of cultures that have had millennia of practice at subsisting on next to nothing. These lessons formed much

of my early cooking education, itself a precipitate of bohemian tendencies and scanty income.

I naturally gravitated toward vegetarian cooking because onions, dried beans, and rice were cheap and because there were plenty of Indian, Chinese, and Central and South American inspirations to create the impression of variety. And though I'm a full-blown omnivore again, the habits of my woodshedding days have lingered and deepened, largely because I'm a shitty meal-planner. Odds and ends accumulate in my fridge, oft neglected until they threaten to change from solid to liquid, now stand a fighting chance of actually being consumed thanks to a few handy rules of them I humbly offer here for your edification and/or amusement.

Think Locally, Shop Ethnically

As noted, various eating cultures offer many pointers on creating cheap meals, and it's no less true that ethnic grocery stores, in addition to supplying the ingredients you need to make ethnic dishes, are cheap sources of quality produce, dried spices, condiments, and other staples. The Italian Centre, Lucky 97, that Vietnamese grocery on 98 Avenue and 108 Street

I can never remember the name of (and couldn't pronounce anyhow), and various grocers in Mill Woods are just a few examples of places where your dollar will go farther than at the humongous boutique supermarkets springing up everywhere.

A handy point of comparison: check out how much a bale of fresh basil costs you in Chinatown versus how much a little plastic snapcase of the same herb costs at the big box grocery store. I rest my case.

Extend Your Spice Rack

Used to be you could get by on the classic dried seasonings — basil, oregano, chili powder, et al. — for all your flavouring needs, but as worldly cheapskates of refinement and taste, you'll need to step up your game. That means not just adding cumin or garam masala to your arsenal, but exploring the wonders of prefab spice blends, smoked paprika, kaffir lime leaves, tamarind, hoisin, fresh ginger, and other savoury delights.

I've found if you keep a tub of Thai curry paste (a potent, imperishable flavouring compound available in red, green, yellow, and Phanang) and a can of coconut milk around, you can transform any three remotely compatible ingredients ("Leftover

shrimp ring, cherry tomatoes, green beans — go!") into a satisfying meal with rice. Have some other exotic spicy stuff like harissa, a complex Moroccan spice blend that goes in anything tomato-based; adobo sauce, made from smoked jalapeños, that's perfect in roasted yam or sriracha (also known as "rooster sauce" for the picture on the bottle), a livid red Vietnamese condiment for those who find ketchup too tame.

Go Easy On The Meat

We've all heard about the environmental and health impacts — never mind the cruelty — of industrial feedlots, but there's another reason for not basing every repast around a slab of cooked flesh: it's usually the most expensive part of the meal.

Once again, ethnic cuisine comes to the rescue. Many cultures have strong vegetarian traditions that are at least relatively simple to approximate, from veggie stirfries to lentil dal to pasta alla fagioli. A Portuguese friend of mine often serves a traditional dish of boiled eggs, potatoes, carrots and beans tossed with extra virgin olive oil, white wine vinegar, and coarse salt that, despite its simple ingredients, is a big hit with family and friends. No stingy gourmet

can afford not to have a few meatless entrees in their repertoire.

Go On, Have A Little Meat

If you think of meat as another flavouring agent, you can make small amounts of it go far. One of the best meat bargains I can think of is the whole smoked turkey drumstick from K&K Foodliner, a dependable German grocery and smokehouse on Whyte near 99 St. For three bucks, you get what is, in effect, a small ham about the size of a toddler's arm — a dense, pink cudgel of intense-tasting poultry that can be thinly sliced into a week's worth of sandwiches and still leave you something to eat with your eggs on Saturday morning.

I've found lean lamb sausage from the farmer's market to be another versatile ingredient for sparing use in pastas, soups, couscous dishes, omelets, and midnight fridge raids.

Invite The Neighbours

Perhaps this sounds counterintuitive to the hungry miser, but food always tastes better when there are a lot of people around the table. Besides that, it shifts the burden of hospitality onto your guests and often leads to the best kind of food there is: the free meal.

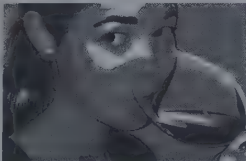
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IMBIBING • EXPENSIVE CRAP | 802 words

The End Of Beaujolais Nouveau



BOOZE MUSE MELISSA PRIESTLEY
THERE'S NO ROOM LEFT ON THE SHELVES FOR PRICED WINES LIKE BEAUJOLAIS NOUVEAU ANYMORE — TRY THE CHEAPER CRU INSTEAD

Today is the third Thursday of November, and you know what that means — or do you? In the wine world, this date marks the arrival of Beaujolais Nouveau, but with each passing year people care less and less about that banana-flavoured crap,

despite the global hype created by the multi-million-dollar Nouveau marketing empire.

And thank God for that. Beaujolais Nouveau represents nothing more than consumerism at its peak, offering little more than a dollop of tutti-frutti flavours and a dose of alcohol underneath all the trendy packaging and bright colours.

Beaujolais Nouveau has been around since 1951. The wine is 100 per cent Gamay and made with carbonic maceration, a process in which the berry clusters are fermented whole. This emphasizes the fruit flavours without extracting very much tannin from the skins. The juice is also usually fermented with a particular strain of yeast (71B, to be precise), which has the curious side effect of making the wine smell and

taste like bananas. This yeast strain is used so widely that many people take the banana aroma as a signature of authentic Beaujolais — Nouveau or otherwise. Other typical Nouveau flavours include pear drops, kirsch and strawberry candy.

Beaujolais Nouveau's global dominance was spearheaded by the region's largest négociant, George Dubouef. (A négociant is a wine producer who buys grapes or unfinished juice from small producers and then ages, bottles, and sells the wine under his own label.) Dubouef has more than 400 suppliers and an annual production of four million bottles, with Beaujolais Nouveau accounting for over one-fifth of this production.

But the sheer size of the Beaujolais **BEAUJOLAIS cont'd pg.18**

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BY ANDREW PAUL

My Look: Sporty

Wearing: It's an Adidas hat — I got it in Vancouver from Sport Chek. My hoodie's the same thing — it's Adidas and matches my hat. It's from Vancouver Sport Chek too. The chain is sterling silver with an eye of Ra pendant on it and I got it in Victoria. The pants are Adidas too and the shoes are the same — they're the Porsche design. I got those ones at Foot Locker.

Into: I'm into movies, videogames, and sports. I play basketball, a lot of soccer, and I play on a baseball team in the summer.

Want to be in My Look? Send your photo to style@see.greatwest.ca.



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BEAUJOLAIS (cont'd from pg. 16)

Nouveau empire has become its undoing. While it certainly generated a hell of a lot of quick cash for the négociants, it also seriously damaged Beaujolais' reputation.

Though the French know that the Beaujolais region produces plenty of non-Nouveau wine, far fewer outsiders are aware of this; many North Americans think Nouveau is representative of Beaujolais, or even that it's the only wine from the region.

In reality, Beaujolais has 10 premier growing areas, called "Cru," that make fantastic wines. The wines are still fairly light and fruit-forward — that's just Gamay's nature — but they lack the bubblegum flavours and flimsy structure of Nouveau.

But with producers treating Beaujolais Nouveau like a cash cow, cramming as many vines as they can into their vineyards, there are literally rivers of unsold, shitty wine that

must be destroyed; nearly 10 per cent of the year's production goes down the toilet.

As we slide ever further into recession, it's unlikely that this kind of thing will last much longer. Wine no longer resides in the realm of the elite, and with the oceans of wine information available in print and online, people are daily becoming more and more informed. I guarantee that once you have learned about and tasted the Cru Beaujolais, you won't waste your time with Nouveau.

And while Dubouef can afford to dump money (and unsold wine) into the annual mania, luring ignorant wine-drinkers to banana-flavoured doom, smaller producers won't be able to partake in this needlessly wasteful enterprise. Riding on the sound of six billion pursestrings tightening, Beaujolais producers will have to focus their attention on making good value wines. Sure, Nouveau only goes for around \$20 a bottle, but someone on a limited budget is going to look for the best bang he or she can get, and a Cru Beaujolais for a few dollars less will be the undisputed winner.

If all the hype has got you feeling the consumerist urge (and you've still got cash to drop), ignore the Nouveau posters and go for a Cru Beaujolais.

You can find one for less than \$20, no problem, and they offer a true representation of the Gamay variety. They will be labelled under the following names: Saint-Amour, Julienas, Chénas, Moulin-à-Vent, Fleurie, Chiroubles, Morgon, Régnié, Brouilly, and Côte de Brouilly.

And though Dubouef's wines are the most common even at this level, make a point of buying from another producer. That poor sucker buying Dubouef's Nouveau will more than make up for your boycott.

EVENTS

18TH CENTURY CHINA'S CHANGING WORLD VIEW AS REFLECTED IN ART TELUS CENTRE, 120 ST. & 87 AVE., NOV 25 Maxwell Hearn, curator of Chinese art at the Metropolitan Museum of Art in New York City, discusses how artists during the Manchu Qing dynasty (1644-1911), integrated Chinese and Western paintings to create new styles of imperial portraiture and commemorative art. Doors at 5:30 p.m. Informuseum@ualberta.ca/780-492-5834.

ADVENT WREATH MAKING 3A ST. VITAL AVE., ST. ALBERT, NOV 26 Learn the history & symbolism of the Advent wreath, and make this beautiful symbol for your home. Doors at 7:30 p.m. Info: starofthenorth.ca.

THE BIG WILD CELEBRATION MOUNTAIN EQUIPMENT CO-OP, 12328 102ND AVE., NOV 24 Catered event for wildlife enthusiasts to share their adventure stories and photos. Doors at 7 p.m. Info: 780-432-0967.

BORN TO WRITE: THE RAVING POETS KASBAR LOUNGE, 10444 WHYTE AVE., OCT 16 - DEC 3 Open-stage spoken-word poetry with the Raving Poets Band. Every Wed. Sign up at 7:30 p.m. Show at 8 p.m.

CELEBRATING WOMEN IN LEADERSHIP: PAST, PRESENT, FUTURE FAIRMONT HOTEL MACDONALD, 10065 100TH ST., NOV 20 Presented by Edmonton Enbridge Famous Five Luncheon Series. Info: www.edmontonandareaofamous-Society.ca.

CELEBRATION OF DIVERSITY CENTRAL LIONS SENIOR CITIZENS RECREATION CENTRE, 1113 113TH ST., NOV 21 Fundraiser and dinner with multicultural entertainment & cuisine. Info: esa@compusmart.ab.ca.

CHRISTMAS ARTS BAZAAR 2008 THE CARROT COMMUNITY ARTS COFFEEHOUSE, 9251 111 AVE., NOV 22 - NOV 23 With jewelry, visual arts, cards, glassware, recycled art items, handmade gifts, direct trade Coffee Beans and much more. In support of Edmonton artisans. Info: www.thecarrot.ca.

AN EVENING OF POETRY UPPER CRUST CAFE, 10909 111 AVE., NOV 24 With local spoken word artists Michelle Brandt, Sherrilyn Jahrig, Nancy Mackenzie, Juniper Quinn and Ella Zeltserman. Doors 7 p.m.

FROM CHAOS TO PEACE MEN'S GROUP OCT 30 - DEC 25 Group workshop for men who have experienced abuse from their partner. Sessions facilitated by professional social workers. Every Thu from 6:30-8:30 p.m. Free admission. Info: 780-496-4777.

GOING ONCE, GOING TWICE HELLENIC COMMUNITY CENTRE, 10450 116TH ST., NOV 22 Seventh annual signature fundraising event benefiting education and exhibition programs for two integral Edmonton-based visual arts organizations. Hosted by Bridget Ryan and City TV's Breakfast Television. Doors at 6 p.m.

GOLDBAR COMMUNITY LEAGUE ART AND CRAFT FAIR GOLDBAR COMMUNITY LEAGUE, 4620 104TH AVE., NOV 22 Featuring a unique selection of items from local craftspeople and Edmonton Artists. Doors at 10 a.m.

JITTERBUG SWING DANCE ORANGE HALL, 10335 84TH AVE., NOV 22 Dance swing, jive, charleston, and lindy hop all

right long. Beginner lesson at 8 p.m., dance from 9 p.m.-12 a.m. Info: www.sugarswing.com.

JUST CHRISTMAS (JUSTICE AT CHRISTMAS): A GLOBAL FAIR-TRADE MARKET PLACE ALBERTA AVENUE COMMUNITY CENTRE, 9210 187TH AVE., NOV 21 A global marketplace for quality arts, handmade crafts and other goods. Proceeds go towards the improvement of conditions for people in developing nations. Info: www.justchristmas.org.

LIFE AND TIMES OF A NON-FICTION WRITER STANLEY A. MILLER LIBRARY, #7 ST. WINSTON CHURCHILL SQUARE, NOV 24 With Myra Kostash. Doors at 1 p.m.

LOCAL FIXINGS - A LOCAL PRODUCE CULINARY EVENT WESTWOOD UNITARIAN, 11135 65TH AVE., NOV 22

Silent auction and a presentation about locally grown food. Bring your own plate and flatware. Doors at 5 p.m. Info: 780-918-7890.

NOIR MASQUEERADE GALA THE STARLINE ROOM, 10030 102 ST., NOV 22 Proceeds from ticket sales support Exposure '09. Doors at 8 p.m.

SHIFT IN PROGRESS: A NOT-A-COMIC BOOK HAPPY HARBOR COMICS, NOV 20 Comic book release party presented by the Edmonton branch of the

Industrial Workers of the World. Doors at 6:30 p.m.

TRANSGENDER DAY OF REMEMBRANCE ENTERPRISE SQUARE, 10230 JASPER AVE., NOV 20 With speaker Eli Clare. Doors at 6 p.m. Info: www.albertatrans.org.

LEARNING

EDMONTON PUBLIC LIBRARY WINTER BOOK SALE STANLEY A. MILLER LIBRARY, #7 ST. WINSTON CHURCHILL SQUARE, NOV 17 - NOV 23 Starts at 9 a.m. Info: stnath00@epi.ca.

WINTER CYCLING SEMINAR BIKE WORKS, 10040 87TH AVE., NOV 20 Discussion will cover route finding, clothing, commuting to work and play, and readying your bicycle for the season. Very experienced winter cyclist will be facilitating the session. Info: www.edmontonbikes.ca.

READINGS & LECTURES

WAYNE YUNG LATITUDE 53, 10240 106 ST., Doors all 2 p.m.

WENDY SCHNEIDER FAIRMONT HOTEL MACDONALD, 10065 100TH ST. The Edmonton & Area Famous Five Society presents a lecture on women in

agriculture as a part of the Edmonton Enbridge Famous Five Luncheon Series. Info: 780-494-1663.

QUEER

AGAPE EDUCATION FACULTY, U OF A CAMPUS Focus group on sex and gender differences in education and culture. Pre-service and practicing

teachers, community members welcome. Info: andre.grace@ualberta.ca or 780-492-0777.

EPS/LGBTQ LIAISON COMMITTEE The EPS/LGBTQ Liaison Committee is composed of a variety of concerned lesbian, gay, bisexual, trans-identified, two-spirited, queer, allied community members, and police officers. Email questions or concerns to epsllg@yahoocan.ca. All inquiries treated with confidentiality and respect. To report a hate or bias motivated crime, contact the EPS Hate & Bias Crime Unit. 780-421-3489.

EXPOSURE 2008 NOV 14 - NOV 22 Queer arts and culture festival. Hosted by Darin Hagen. Info: www.exposurefestival.ca.

INSIDE/OUT U of A Campus based organization for LGBTQ faculty, graduates, academic & staff. Straight allies welcome. Monthly meetings. Info: kwells@ualberta.ca or mwonham@ualberta.ca.

PRIDE CENTRE 9540 111 AVE., 780-488-3234. Hours: TUE-FRI 10 p.m., SAT 12-6:30 p.m. Drop-in library, and community internet services are available. Online newsletter. Info: www.pridecentredofedmonton.org.

TEAM EDMONTON A volunteer operated, non-profit society for members and friends of the LGBT community, offering well organized and fun sporting events and other recreational activities within a positive social framework. Info: www.teamedmonton.ca.

WOMONSPACE Non-profit lesbian organization for Edmonton and surrounding area. Organized monthly activities. Memberships available, including monthly newsletter. Confidentiality assured. Info: www.womonSPACE.ca.

YOUTHSPACE PRIDE CENTRE OF EDMONTON, 9540-111 AVE. An after-school drop-in program for gay, lesbian, bisexual, trans-identified, queer, questioning, and allied (GLBTQQA) youth under 25. Open TUE-SAT 3-7 p.m. Info: brendan@pridecentredofedmonton.org or 780-488-3234.

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“DURING THE 1990S, THERE WERE ACTUALLY QUITE FEW GUYS AROUND WHO WERE LIKE US. THE REASON THEY AREN'T STILL AROUND? THEY DIDN'T HAVE A GREAT LIVE ACT.”

MUSIC PREVIEW • **HIPPY HOP** • BY YURI WUENSCH | 713 words

Bring In 'Da Herb, Bring In 'Da Funk

THE HERBALISER COMES TO EDMONTON WITH A BIG BONG HIT OF SOUL, JAZZ, AND RARE GROOVE

THE HERBALISER

w/ DJ Degree, Sun, Nov. 23 (8pm), Starlite Room (10030-102 St). Tickets: \$20, available through Ticketmaster (451-8000/ticketmaster.ca).

While The Herbaliser's Ollie Teeba can't remember the exact year, he's sure Britain's Summer of Love hit sometime during the late '80s. All manner of urbanites across England emerged from their ashen flats, popped little white pills, and danced their way into derelict warehouses and pastoral settings to the sounds of acid house. It was a watershed moment for dance music, one that provided the template for club culture as we know it today... and Teeba still can't stand it.

"The whole thing almost caused me to give up DJing, to be honest," Teeba recalls. "I got my start as a DJ in 1986, playing college parties — stuff like that. I grew up on DJs like Grandmaster Flash and Cash Money, so I was all about the mix: cutting and scratching. I was just starting to get somewhere with it when the whole dance scene exploded. It might not have been so bad if there'd been more to it than just club house, which hit like a wave. You would basically hear that and nothing else."

Between house music's penchant for banal repetition, and the rock-star DJs who were rewarded for playing it, Teeba was at least inspired to do something different, something real — and a band was born. Founded with partner Jake Wherry, and drawing on the duo's mutual love of jazz, funk, rare groove, and hip-hop, The Herbaliser has enjoyed a devout un-

derground following since its inception 15 years ago. With half a dozen albums released on Ninja Tune, the band enjoys a revered place on the roster of the seminal underground label. Teeba admits, however, that in The Herbaliser's quest to go against the grain, they nearly fell into a rut of their own. Things had to change. And for the release of their new album, *Same As It Never Was*, that meant leaving the Ninja Tune stable behind. "We're still really good pals," Teeba says of the split. "In fact, I'll be DJing a Solid Steel show for them soon. But we really felt like the Ninja Tune sound had changed and, really, that we had changed our sound too. When we finished the album, we really felt that way and decided to shop it around."

Landing at Studio !K7, the album still has Teeba's scratches, Wherry's funk guitar riffs, and their combined might at drum programming that Herbaliser fans have come expect. Live, though, it's a case of less is more. While the band's rotating lineup of players and MCs has at times swelled to orchestra pit-like excesses, Teeba and Wherry have scaled things back lately. Employing fewer band members has enabled The Herbaliser to cut down on travel costs and beef up their management while stripping the grooves back to their essences. And musically, that's proven to be the perfect playground for their new full-time soul sister, Jessica Darling.

"I definitely don't look at our work with Jessica as a one-album-only thing," Teeba says. "I don't think we've finished exploring her voice yet. People may say, 'The Herbaliser has gone all soul on us,' or that we're a Sharon Jones and the Dap Kings ripoff, but I think those influences



One Big Happy Circus | The Herbaliser's lineup may have changed a lot over the years, but they're happy to welcome Jessica Darling into the fold for good. PHOTO SUPPLIED

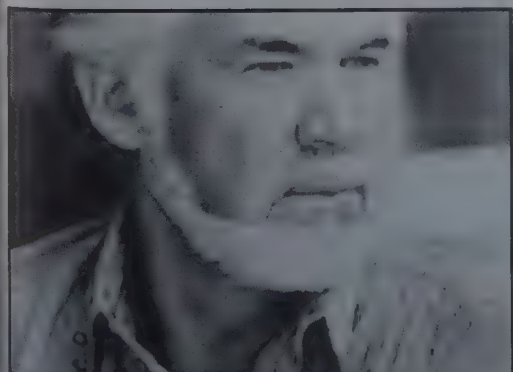
were always there. They're just more obvious with a singer like Jessica. And, frankly, having her with us in our press pictures does wonders for the dull image of two guys somewhere in the suburbs dithering about in a studio."

Teeba is only half-joking, he and Wherry are more intent than ever on taking The Herbaliser to the next

level. The timing seems right. Teeba can't help but think, for instance, that fans of Amy Winehouse's modern take on classic soul would appreciate a hit from The Herbaliser's pipe. And anyone who has ever caught The Herbaliser knows there's never a shortage of bankable personality at play. So beat that, beat-matcher.

"Superstar DJs? I wouldn't read a

sentence about them," Teeba laughs. "The thing about house and techno, is that you can just be a faceless DJ who tours and sells records. But that's really the message of our new album: 'We're live!' During the 1990s, there were actually quite few guys around who were like us. The reason they aren't still around? They didn't have a great live act."



The Gambler | Kenny Rogers bets he can fill Rexall Place on Friday. PHOTO SUPPLIED

HOT TICKETS • MUST-SEE SHOWS

GREAT WHITE BEARD

Kenny Rogers

Rexall Place • Nov. 21

From \$45.50 | Ticketmaster

The Colonel Sanders of country music is dropping in on Edmonton just to see what condition his condition is in. We heard that he's put down the bottle of Jack, so we're pretty sure he should be in good enough condition to steal the hearts of the hundreds of groupies who still frequent his shows — yeah, we're looking at you, granny. If you think we jest, just remember that you were probably conceived over a few glasses of Southern Comfort while "We've Got Tonight" played on your dad's eight-track.

BIG BAD BLUES

Eddie Shaw

Blues on Whyte • Nov. 20-22

\$5 | At the door

The heavy-set 50-year saxophone vet took the reins after his boss Howlin' Wolf kicked the bucket in 1976. Since then he's been carving a chunk out of the Windy City blues scene like nobody's business. Which is pretty impressive, considering Chicago's status as the home turf for several generations of mouth harp and guitar players. Shaw will bring some Windy City sounds to E-town that will rock the upper rooms of the Commercial harder than two boxcar hoboes smoking the jimson weed.

BLACK MAGIC

Big John Bates

Pawn Shop • Nov. 25

\$10 | At the door

Big John Bates is bringing his badass burlesque blues band to Whyte Ave. for a midweek freakshow of rockabilly hound-doggin' that will rock your socks off faster than Old Uncle Cleatus polishing off a mason jar of bathtub gin. Think *Moulin Rouge* meets backwoods box social with a dash of barn-raising. Bates and his Vancouver Voodoo Dolls are crossing the country with their Low Brow Road Show for no other reason than to see how much wreckage they can leave in their wake. Hot dang!

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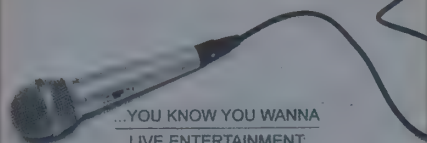
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MUSIC PREVIEW • GAMESTARS • BY FAWNDA MITHRUSH | 693 words

Immortalized In Plastic



We Don't Need No Education | Learning to play guitar has nothing to do with Guitar Hero, says Mikey Heppner. PHOTO SUPPLIED

**MONTREAL'S PRIESTESS
FOUND FAME IN VIDEOGAMES,
BUT MIKEY HEPPNER INSISTS
IT'S THE LIVE SHOW THAT
MAKES THEM GREAT**

PRIESTESS

w/ Bison, Nov. 26 (8pm), Starlite Room (10030-102 St.)

Tickets: \$16, available through Ticketmaster

(451-8000/ticketmaster.ca) or @ the door.

If I had a nickel for every time I heard Priestess' "Lay Down" blaring from the Xbox at a house party ... well, maybe I wouldn't be saved from the recession, but I'd at least be able to buy a decent bottle of gin.

The Montreal hard rock band's profile has risen dramatically since the inclusion of their track on *Guitar Hero III: Legends of Rock*, and frontman Mikey Heppner is pretty pleased about it. After all, the game made them instantly famous to millions of gamers.

"These days, with not having album sales as a real moneymaker — I say "moneymaker" because this is work, we don't do anything else — it's important to pay rent and eat food," Heppner says. "Naturally, music is pretty much free now. So we're not getting huge cheques on record sales. Videogames, for some reason, went from having their own soundtracks to being like little jukeboxes. Gaming companies have basically mountains and oceans of money — so it's good exposure, number one, and it's bread and butter to a lot of bands."

Though there might have been a bit of a "sellout" backlash, Heppner insists that the game is no excuse for actually learning to play guitar — in fact, it has nothing to do with learning music whatsoever.

"It never occurred to me that the game would be thrust into the same category as music," Heppner says. "I hear people say, 'Oh, it's a shame that kids aren't learning to play real guitar,' and I have to say, 'Well, no, it really isn't a shame that they're not learning to play real guitar. If *Legend of Zelda* was still around, people wouldn't be saying, 'Well, it's really a shame that kids aren't learning to slay goblins and fight with swords' and things like that. It's a videogame, pure and simple. It doesn't teach you anything about playing guitar, just like *Need for Speed* doesn't teach you how to drive."

Ok, so it's not about playing music, necessarily. A game controller shaped like a guitar is still just a controller. But there is musical value to the soundtrack trend in video games, and Heppner thinks that's much more valuable than any fake fantasy skill.

"What is cool though, is that the people who put together the games are doing a really good job of making rock important to kids," he says. "Especially considering stuff that's been made previously available — there's just so much mediocre crap in the world. So it's cool that they get it rubbed in their face a bit. You

know, you see kids playing ZZ Top and that."

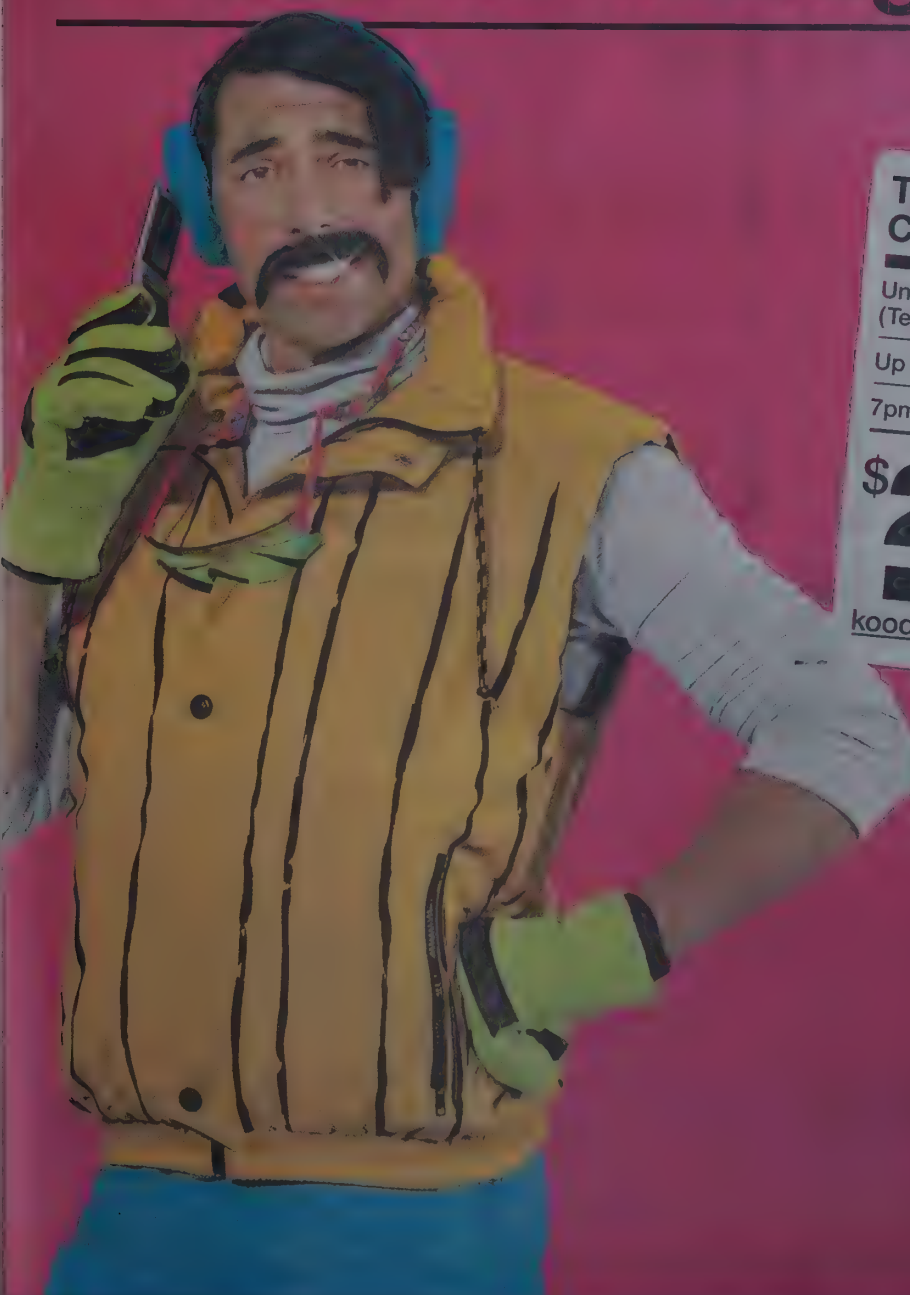
But isn't the rockstar fantasy just as unrealistic as the *Zelda*-samurai fantasy? Could it be unhealthy to teach kids that all they have to do is push a few buttons to attain rock stardom?

"It's important to me, being a lover of rock music, that there's some nice solid foundation of rock and roll in kids today," he says. "I might say [it's dangerous] if when it comes to *Grand Theft Auto* and the serial murder games and that. But I can't imagine another rock and roll fantasy experience other than having the guitar in your hand and a fake crowd cheering at you. That, and its undeniably a pretty wicked party game."

"I realize now, especially from all the people that have our record or people that hear us in videogames, most of the people who know us know us based only on that — they've never seen us live. I mean we've been on the road for two and a half years, we're definitely a live band. We play songs from [2006's] *Hello Master* now and they've changed in the live show. When those songs were recorded they were that way on that day. A record is a default definitive record of a song, but each time you play a song live it's just as important as the time that you record it."

So go see the live show 'y'hear? And bring a tally chart to count how many fans bring along their little plastic guitars.

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Justin Rutledge: Paperback Songwriter?



THE WELL-READ SONGWRITER LETS US IN ON THE LITERARY CHARACTER THAT INSPIRED HIS NEW ALBUM, *MAN DESCENDING*

JUSTIN RUTLEDGE

w/ Jenni Grant, Nov. 22 (7pm), Convocation Hall, U of A campus. Tickets: \$7.50, available through Ticketmaster (416-8000/ticketmaster.ca)

Justin Rutledge is busy planning a party.

In fact, the Polaris-nominated country troubadour is at home in Toronto, icing cupcakes, as he explains the concept behind *The Couch Sessions* – an informal series that he and a few friends recently started up. Rutledge is hosting a session that very evening, and the guest list might just make you want puke (because you're stuck here in Edmonton, silly goose).

"Essentially four or five songwriters get together and play in people's living rooms for a small crowd – like, 30 or 40 people," he explains. "Greg Keelor is coming down, Brian Borcherdt from Holy Fuck, Julie Fader from Sarah Harmer's band, and myself. I think Dallas and Travis from The Sadies are coming to play a couple songs too."

Before I can say my bags are packed and I'm heading straight over, Rutledge says we'll probably see more house parties and low-key shows like these as a result of the failing economy – people just need to know there's support out there, musicians included.

"There'll be more organic happenings," he says. "It's just going to be that huge ripple effect. We'll see less and less people at shows. We're just going to have to keep our hopes up, and things like the Couch Sessions really help with confidence, too. I mean, it's a bad time for everyone."

That said, Rutledge has been having something of a banner year after his spring release of *Man Descending*, an album inspired by a collection of stories by Canadian author Guy Vanderhaeghe. "The title story, 'Man Descending,' is about this 30-year-old man kind of in the crux of his existence," Rutledge says.

"It's not a heavy story at all; he's just getting ready to go to a party with his wife and he feels devoid of any sense of purpose or being or meaning. I mean, I'm just pushing 30, and when I read that a couple years ago, it really resonated with me. The characters that appear in the songs are connected through a thematic

sentiment that I found within that story – that's what binds the album together."

And it's his literary connections that have propelled Rutledge's music beyond the inner circle of the Toronto country scene, garnering him acclaim and awards nods (including a Folk Music Award nom for Contemporary Album of the Year) as well as attention from pillars of the CanLit scene, including one Booker Prize-winner.

"I was asked by Michael Ondaatje to write some songs based on a character of his for a theatre production he's working on," Rutledge says. "So the next project will consist of songs based on this character. It was a real honour. I have a loose background in English lit – I had a mandate to uphold from my literary background, so it's nice that it's being recognized."

"We have incredibly talented writers in this country. I find that I've spent a lot of time catching up on Canadian novels and Canadian writers. I feel as though we have enough within these borders that we have enough to sustain ourselves."

Certainly enough to last through those cold, broken-budget nights to come, at least.

Man Descending | Justin Rutledge's star is on the rise beyond the country music world. PHOTO SUPPLIED



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CD REVIEWS



Pop
THE BICYCLES
Oh No, It's Love
(Fuzzy Logic)
★★★★☆

Oh No, It's Love, The Bicycles' followup to 2006's *The Good, The Bad, and the Cuddly*, is brief

but sweet — and what it lacks in substance it makes up for in energy. With emphasis on hyped-up '60s saccharine pop rock, not to mention similarities to other '60s rock miners like Of Montreal and The Shins, The Bicycles are not treading any new ground; they are, however, giving their own enjoyable take on twee pop.

This album is mostly fast-paced twee, but the pop is mixed with country and folk influences to create impressive and instrumentally lush rock songs, as in standouts "Stop Calling Me Baby" and "Once Was Not Enough." Though the layers of guitars, keys, and woodwinds energize this release, there are times when it's all just overwhelming, as on the messy "What a Fool." Conversely, on the stripped-down "Walk Away (From a Good Thing)," The Bicycles prove themselves adept at making powerful, focused tunes.

On an album that packs 19 songs into less than 38 minutes, there are a lot of throwaway tracks that merely bleed into each other. But aside from the utterly regrettable comedy piece "Prove It," there aren't any flat-out bad ones.

MIKE DEANE

Acoustic

SARAH BLACKWOOD
Way Back Home

(Stomp)
★★★★★



Listening to Sarah Blackwood is a little like eating home cooking: a sprinkle of this, a dash of that — there are new flavours to savour with every song. Blackwood's debut album *Way Back Home* is an acoustic homage to forlorn love, family, and things familiar. There's some twang here, some Dylan influences there, with a pinch of Sheryl Crowish vocals for spice. Blackwood is a guitar picker supreme and a songstress of deep emotion, ably backed here mostly by family members, including dad Mike. Described variously as an acoustic/rockabilly/country singer, Blackwood has a voice that ranges from painful wail to melodious, bell-clear soprano. "Simple Like This" is a heartfelt, aching expression of regret for a lover who has passed on, while "Dealing Aces" laments moving on from romance gone sour. The album is a concise collection of back-porch classics of despair, desperation, and wounds that never heal — and the pain never sounded so good.

PAUL MARCK

Hip hop

LIL WAYNE & DJ DRAMA
Dedication 3

(Young Money)
★★★★☆



Sadly, Lil Wayne's latest release embodies very little of the sprawling brilliance that made *The Carter 3* so enjoyable. A mixtape usually borrows beats from current hits, but DJ Drama's choices on *Dedication 3* reflect the poor overall quality of current hip hop production. Nearly every mix is an insipid snoozefest unredeemed by the roster of second-rate guest MCs who saturate this album. Though Jae Millz and LA the Darkman are technically proficient, their lack of originality is glaringly obvious. Then there's Lil Wayne himself. It's surprising that such an inventive rapper can suddenly become so uninspired. Though there are flashes of the Weezy we know and love on the vocoder-drenched "Stuntin'" and "Get Bizzy," for the most part it seems like he's grown complacent. On the title track, Wayne warns us that "this is just a mixtape," only to have DJ Drama counter, "It's more like a change for the better" — but by the end of these 22 tracks you'll be siding with Lil Wayne.

MIKE DEANE

R&B

BEYONCÉ

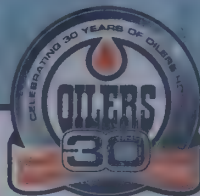
I Am... Sasha Fierce
(Columbia)

★★★★☆



Beyoncé has two personalities? In interviews, she's barely shown even one, but on her new double-CD, the R&B superstar performs two sets of songs, each in a different identity. Supposedly, the "Sasha Fierce" character she adopts on the dancier second disc represents the bootylicious, stiletto-wearing stage persona of her live shows, while the all-ballad first disc reveals the "real," vulnerable Beyoncé. But in fact, it's on Sasha Fierce stompers like "Ego," "Divya," and the irresistible "Single Ladies (Put a Ring on It)" that Beyoncé seems most like herself — sexy, fun, confident, untroubled by emotions running any deeper than a centimetre. Not that the first disc is worthless — "Halo" is a decent rewrite of Rihanna's "Umbrella," and "If I Were a Boy" is a grand, cathartic swoon of a breakup song. But you only have to compare it to, say, Prince's similarly gender-bending "If I Were Your Girlfriend" to see how timid and formulaic its sensibility is. Maybe three discs next time?

PAUL MATWYCHUK



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MUSIC PREVIEW • PUNK ANKLES • BY KATHLEEN BELL | 602 words

Bringing Punk To Its Knees

**SPRAINED ANKLES AND
RANDOM GUNFIRE: IT'S
ALL PART OF LIFE FOR BEN
DISASTER AND LET'S DANCE**

LET'S DANCE

w/ The Old Wives, Boff, and On the Brink, Nov. 27 (8pm).
New City Compound (10081 Jasper Ave). Tickets: \$5 at
the door.

A blazingly kinetic and cavalier attitude may be what gives life to punk music, but it's that same attitude that brings about its inevitable demise (at least until its purveyors can seek medical attention — or patch themselves up with safety pins and liquor).

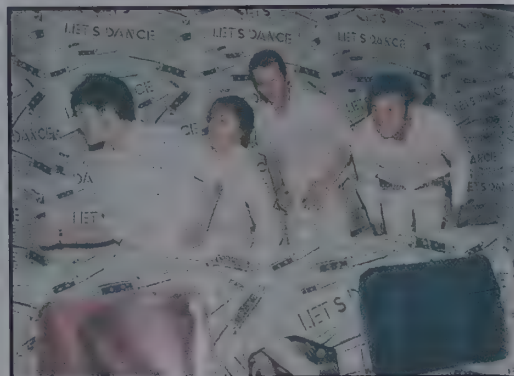
Not that long ago, on a farm somewhere outside Lethbridge, local punks Let's Dance brought the sound, but, like their spirited forefathers, also demonstrated punk's catch-22.

"I got pretty drunk and jumped off the garage and sprained both my ankles," says lead singer Ben Disaster. "We had to stop playing. We played, like, five songs and three of them I was on the ground, on my knees. I tried standing up but I couldn't do it. That was pretty ridiculous." Oh, the ecstasy and the agony. The sweet stupidity.

If attitude is everything, then Let's Dance has everything. "When you're playing shows, there is nothing better," he says. "You feel like you're on the verge of greatness and on the verge of complete and utter destruction."

Between greatness and destruction lies the rest of the stuff that comes with being in a band, including the songs.

The guys focused on adding a rawness to their energetic power-pop with their most recent round of re-



Tricky, Tricky! You can't see it, but they all have bandaged ankles under there. PHOTO SUPPLIED

cording, finally resorting to a few effects to rough up the vocals. Instead of the 10" the tracks were originally intended for, Let's Dance decided to release *Crazy/Sweet Kiss*, a 7" split with the UK's Avenue Rose. Normally, Disaster is against the idea of split albums, but he notes that splits do have advantages for bands trying to get their name out to a fairly specific community of fans.

"Right now, [Avenue Rose] are touring places that we're not touring till spring," he explains. "So by the time we're there, people will have already heard our songs and bought one of our records, which is great for us." And it works both ways. The point being, more fans at shows everywhere is a good thing, because in the end punk is a live genre and a life genre.

"A lot of people get caught up in a lot of the materialistic [side] of everything and we're just trying to show that it's okay to have fun and not to worry about it," says Disaster.

And to set the record straight, the

guys kept the party going outside Lethbridge, even after the jump. Post-show, Disaster made nice with the farm's slightly nutty owner and he and bassist Matt Bouchard ended up firing a few rounds from the host's shotguns. "We're like, 'Where should we be aiming?' And he's like, 'Just aim for the stars, boys!'"

This all happened unbeknownst to the rest of Let's Dance and the other band playing that night, The Jolts. Wondering where their friends went and where the gunshots were coming from, one by one, the other band members would leave the safety of the garage to investigate.

"As soon as somebody left [the garage], there'd be a gunshot," Disaster says. "So the people in the garage are freaking out, like, 'What happened? I'm not going. You go next.' By the end of it there were a few guys thinking all their friends are dead."

Everyone's alive — with yet another story to tell. Punk may have been brought to its knees that night, but it will have to die another day.

SEEN IT LIVE • GREAT GIGS YOU MISSED LAST WEEK



Big Bad Blues Boss | Blues legend Buddy Guy (left) duets Rik Hall (right) at the Winspear Centre Nov. 14. Check out more photos at www.seemagazine.com. PHOTO BY ANDREW PAUL

MUSIC BUZZ • PLAYING WITH LESS | 681 words

"There'll Probably Be Better Music"



**WILDLIFE FISH GRIWKOWSKY
HARD TIMES ALWAYS PRODUCE
BETTER ART, RIGHT? MAYBE,
EXCEPT WHEN ALL YOUR GEAR
KEEPS GETTING STOLEN**

Artists are the expected masters of making do with less. Frequently since the world media's nervous announcement of capitalism's expected upcoming multiple stroke (there goes Iceland, Detroit, Japan), and despite chipper, patriotic ads from Best Buy, that this'll be the best Christmas ever, many musicians have been laughing about dark times ahead.

That would be a plea, incidentally – if you happen to have been the perp, at least have the soul to leave a backup of the files and anonymous tip as to its location. Pretty please?

Now, an analysis of the curtain of defence for Listen posted on the SEE website over the last week, words we thank you for. Two salient points glowed red hot. The first was from a happy-to-have-left Edmonton expat, who challenged me, instead of bitching, to create something great, city-wide, and inspirational within the next two years, to help them be proud of coming from this place. Hm. Tongue-in-cheek or not, and despite their cynicism about this hilarious artist frontier, it's a perfect idea which any of us should honestly take to heart. I can only aim to do so.

The second solid came from "oxygensmith," a dead-on assessment that my virtual unmasking of Listen

has every right to be annoyed by tagging on their property, and that Listen in particular is so ubiquitous that there's a large body of people who react to it as if it were just more unwanted advertising. This is a fact. No one was mad about being "excluded," but in fact force-included yet again. On my part, this was empathy for those who reject the understandable and widely-accepted symbolism of another tagger claiming yet more real estate.

Still, I honestly shouldn't have been such a little queen about it – that was both wrath and loyalty talking, which no doubt my detractors have never been guilty of.

But as oxygensmith wisely noted, there are better chops to fry, such as the fact the city has the ongoing nerve to threaten fines to small businesses if graffiti is left on their outer walls. If such a policy were success-

BUT AS OXYGENSMITH WISELY NOTED, THERE ARE BETTER CHOPS TO FRY, SUCH AS THE FACT THE CITY HAS THE ONGOING NERVE TO THREATEN FINES TO SMALL BUSINESSES IF GRAFFITI IS LEFT ON THEIR OUTER WALLS. IF SUCH A POLICY WERE SUCCESSFULLY ENFORCED IN MONTREAL, THE CITY WOULD LOSE HALF ITS BEAUTY IN A WEEKEND.

"There'll probably be better music." Field + Stream's Nick Johnson shrugged the other day. Others have joked about eternal-bottom-line musicians being the only ones with the serious science to endure and thus offer classes on how to avoid answering the phone when a 1-800 number rings four times daily.

Unfortunately for a couple local players – including singer/columnist Ann Vriend's place being broken into – making do with less is now mandatory. Singer/guitarist Gavin Dunn's home was cat-burgled as he slept last week. Disappeared: Jeff Stuart's black Fender Telecaster American Standard with a Rosewood fretboard, along with a Mac loaded with priceless sessions. "I saved up for a long time to get that guitar," Stuart moans, "bought it almost 15 years ago when I was a teenager. It was, in fact, the one and only electric guitar that I ever owned since I got it."

"As much as that stings, I have to accept that in some ways it is just a piece of wood. But what is not so easy to rationalize and get past is the fact that the machine's hard drive contained audio files representing countless hours of recording and editing work for two local bands' recording projects that were both nearing completion after almost a year of tracking and arranging. Yeah, I would like my guitar back, but most of all, I want our work back."

was similar to Neil Waugh demanding the misguided firing of Denise Ogonoski for her brilliant protest rappelling and banner-unveiling over Stelmach's head at a fundraiser. It was the best human graffiti I've ever heard of. Meathead anger took me well over the edge, so, yes, guilty as charged.

My non-partisan defence remains, as ever, that you or anyone certainly

fully enforced in Montreal, the city would lose half its beauty in a weekend. The cops might find better past-times in, say, reducing the murder rate or posing in chaps for sexy charity calendars.

Playing pig on my part was especially lame, but I wanted to metaphorically tag, enrage, and damage right back. Of course, that's stupidly hypocritical, and I apologize.

Everything starts out small, and has the potential to grow endlessly

LIVE MUSIC**THURSDAY****Alternative**

BASSNETAR THE STARLITE ROOM, 10030 102 ST. With Kush Anora, Shamir and guests. Doors all 8 p.m.

Blues & Roots

EDDIE SHAW BLUES ON WHYTE, 10329 WHYTE AVE.

Concerts

SANTA CRUZ RIVER BAND FESTIVAL PLACE, 100 FESTIVAL WAY, SHERWOOD PARK. Doors at 7:30 p.m.

Jazz

AUDREY OCHOA FOUR ROOMS, #137 CITY CENTRE EAST, 102 AVE. & 100 A ST. Doors at 8 p.m.

Pup & Rock

HELIX TAPHOUSE, 9020 MCKENNEY AVE. ST. ALBERT With King Ring Nany and BOD.
PARACHUTE PENGUIN URBAN LOUNGE, 10544 WHYTE AVE. With Delovier, and The Violet Hour.

FRIDAY**Alternative**

COCKATOO NEW CITY, 10081 JASPER AVE.

JET LAG PLAYED LIVE FRESH START BAKERY & BISTRO, 484 RIVERBEND SQUARE. Info: www.freshstartbistro.com/780-433-9623.

LET'S DANCE NEW CITY, 10081 JASPER AVE. With The Old Wives, Balis Out Face First and On The Brink.

Blues & Roots

ALLAN LEE AND THE BLUES BUSTERS WHISTLESTOP LOUNGE, 12416 132 AVE.

EDDIE SHAW BLUES ON WHYTE, 10329 WHYTE AVE.

Concerts

KENNY ROGERS REXALL PLACE. Doors at 7:30 p.m.

SHOOGLINITY FESTIVAL PLACE, 100 FESTIVAL WAY, SHERWOOD PARK. Doors at 7:30 p.m.

SOLOMON FRANCIS WINSPEAR CENTRE, 9720 102 AVE. Presented by the Richard Eaton Singers. Doors at 8 p.m.

Jazz

AUDREY OCHOA FOUR ROOMS, #137 CITY CENTRE EAST, 102 AVE. & 100 A ST. Doors at 9 p.m.

HECUBUS TRIO YARBIRD SUITE, #11, TOMMY BANKS WAY. Doors at 8 p.m.

MULE THE CARROT COMMUNITY ARTS COFFEEHOUSE, 9351 18 AVE.

MUSICAL THERAPY ASSOCIATION GUITAR WORKSHOP/JAM SESSION HULBERT'S, 760115 ST. NOV 21/DOORS at 7 p.m.

Pup & Rock

LIONS FOR SHEEP VELVET UNDERGROUND, 10030 102 ST. With Team Captain and Noisy Colors. Doors at 9 p.m.

LOCAL SHOWCASE THE STARLITE ROOM/10030 102 ST. With Random Faller, A Roots Bazaar and City Vox. Doors all 9 p.m.

MUSTARD SMILE URBAN LOUNGE, 10544 WHYTE AVE.

OUT OF THE BLUE YELLOWHEAD CASINO, 12464 153RD ST. SUITE 33 CASINO EDMONTON, 7055 ARGYLE RD.

WISH TAPHOUSE, 9020 MCKENNEY AVE. ST. ALBERT With Hostile Hero and Dirty City Hearts.

SATURDAY**Alternative**

JUSTIN RUTLEDGE CONVOCATION HALL, UNIVERSITY OF ALBERTA, 11TH ST. & 91ST AVE. With Jenn Grant.

Blues & Roots

ALBERTA BOUND HAVEN SOCIAL CLUB, 15120 A STONY PLAIN RD. A tribute to Gordon Lightfoot. Doors at 8 p.m.

ALLAN LEE AND THE BLUES BUSTERS WHISTLESTOP LOUNGE, 12416 132 AVE.

EDDIE SHAW BLUES ON WHYTE, 10329 WHYTE AVE.

THE HOUSE KATS HULBERT'S, 760115 ST. Doors all 8 p.m.

MISTER LUCKY QUEEN ALEXANDRA HALL, 10425 UNIVERSITY AVE. Doors all 10 p.m.

Jazz

LAURAEN BUSHKELEN FOUR ROOMS, #137 CITY CENTRE

EAST, 102 AVE. & 100 A ST. Doors at 9 p.m.

MARTY MAJOROWICZ QUINTEY YARBIRD SUITE, #11, TOMMY BANKS WAY. Doors at 8 p.m.

Pup & Rock

MUSTARD SMILE URBAN LOUNGE, 10544 WHYTE AVE.

OUT OF THE BLUE YELLOWHEAD CASINO, 12464 153RD ST. SUITE 33 CASINO EDMONTON, 7055 ARGYLE RD.

THE ORIGINAL CASTLE HORIZON STAGE, 315 JESPERSON AVE. SPRUCE GROVE 60s and 70s pop and folk. Doors at 7:30 p.m.

SUNDAY**Alternative**

CELTIC MUSIC SESSION DEVANEY'S IRISH PUB, 9013 88TH AVE. Hosted by Keri-Lynne Zwicker from 4-7 p.m.

D.I.M. NEW CITY, 10081 JASPER AVE. With Neighbourhood Rats, Animaux, Daphur and DBZ & KSL.

Blues & Roots

CAROLYN MARK ROUGE LOUNGE, 10111 117 ST. With guests. Doors at 8 p.m.

JERRY JERRY BLUES ON WHYTE, 10329 WHYTE AVE.

KRISTINA KASTELAN-SINORA SECOND CUP, 12336 124TH ST. From 2-4 p.m.

DJs/Club Nights

THE HERBALISER THE STARLITE ROOM, 10030 102 ST. With

Grand Analog and DJ Degree. Doors at 8 p.m.

Jazz

AUDREY OCHOA THE BLUE PEAR, 10643 123 ST. Info: www.bbluegear.com.

MONDAY**Pup & Rock**

ADRINA HARVEY DEVANEY'S IRISH PUB, 9013 88TH AVE.

TUESDAY**Alternative**

DEVIL'S SAUCE THE PAWN SHOP, 2ND FLOOR, 10551-82 AVE. With Eve Hell & the Razors & The Burnin' Sands.

Blues & Roots

BIG JOHN BATES AND THE WOODOO DOLLZ THE PAWN SHOP, 2ND FLOOR, 10551-82 AVE.

Concerts

CARRIE UNDERWOOD REXALL PLACE. Doors at 7:30 p.m.

Pup & Rock

KALEY BIRD AND THE FLOCK VELVET UNDERGROUND, 10030 102 ST. With Matthew de Zoete and Megan Callan. Doors at 8 p.m.

WEDNESDAY**Alternative**

PRIESTESS THE STARLITE ROOM, 10030 102 ST. With Blison, Flash Lightning and Barn Burner. Doors all 8 p.m.

Concerts

HEAR'S TO YOUR HEALTH CONCERTS WALTER MACKENZIE HEALTH SCIENCES CENTRE, 8440 127TH ST. With violinist Brinda Brinkhoff and pianist Jeffrey Neufeld. Hosted by Dr. David Cook. Doors at 5 p.m.

MUSIC WEDNESDAYS AT NOON MCDUGALL UNITED CHURCH, 10025 101 ST. From 12:10-12:50 p.m. Free admission, bring a bag lunch. Tea and coffee available. Info: 468-4964.

Pup & Rock

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OPEN STAGE**THURSDAY**

LB'S PUB 9 p.m.-12:30 a.m. Hosted by Shaved Poxie.

FRIDAY

BLUES ON WHYTE 4-8:30 p.m. Afternoon jam, visit www.bluesonwhyte.ca

THE CARROT ARTS COFFEEHOUSE 7-10 p.m. Music and poetry open mic.

MOLSON OPEN STAGE L.B.S. PUB, 23 AKINS DR. APPLE-YARD SQUARE, ST. ALBERT Hosted by Gord Macdonald. Doors at 4:30 p.m. Info: 80-460-9100.

SATURDAY

DUSTERS PUB Hosted by The Mary Thomas Band.
HULBERT'S SUNDAY NIGHT OPEN MIC Hosted by Rhea March. 7 p.m.

LOOP LOUNGE 3-10 p.m.

SONG WRITER'S STAGE HULBERT'S 7610 115 St. Hosted by Rhea March. Info: www.hulberts.ca.

SUNDAY

PLEASANTVIEW HALL 7 p.m. Acoustic fiddle jam hosted by Wild Rose Old Time Fiddlers Society.

THURSDAY

AMMARS MOOSEHEAD TUESDAY OPEN STAGE L.B.S. PUB, 23 AKINS DR. APPLE-YARD SQUARE, ST. ALBERT Hosted by Mark Ammar and Noel (Big Cat) Mackenzie. Doors all 9 p.m. Info: 780-460-9100.

WEDNESDAY

DEVANEY'S 9013 88 AVE Hosted by Duff Robinson. Starts at 8 p.m. Info: 780-465-4834.

HAVEN SOCIAL CLUB 7-10 p.m. Hosted by Ido Vanderhaan
LITTLE FLOWER OPEN STAGE 8 p.m. Hosted by Brian Gregg. Info: www.littleflower.ca. or 780-429-3624.

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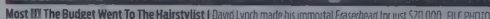
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cinematography makes each image look like a second-generation photocopy. Luckily, Smith's genially filthy dialogue is entertaining enough to overcome his technical limitations.

At the bottom of the list sits Kevin Smith's grimy comedy about boredom and sexual perversity among minimum-wage workers in New Jersey, which may be the only film on this list that when you learn what it cost to make, you wonder where all the money went. The acting is amateurish, the editing is choppy, and David Klein's murky black-and-white

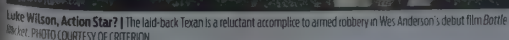
Robert Rodriguez' audio commentary on the DVD of his attention-getting debut feature is full of



There are many disturbing images

in David Lynch's debut feature, from the squishy, oversized sperm that keep falling from the sky and appearing in Henry's bedsheets to the grinning, puffy-cheeked girl who lives in hero Henry Spencer's radiator. (Oh, David Lynch... you had us at "squishy, oversized sperm.") But none is more nightmarish than the "mutant baby," a glistering cross between a fetus and E.T. that sits mewling on Henry's dresser. To this day, no one knows how Lynch achieved this effect — is it a puppet? a cow fetus? — and in this era of humdrum CGI "wizardry," a special effect that retains its mystery is a precious rarity.

When you don't have enough money to dazzle your audience, you've got to rely on shock — and John Waters, the legendary self-described "exercise in poor taste" climaxes with a scene so simple and yet so brilliantly disgusting that even 35 years later, it's never been topped. What were movie cameras invented for, if not to preserve the image of an overweight drag queen eating an actual piece of dog excrement? We've got to put John Waters at the top of our list: what other director in cinema history has done the ultimate magic trick: turning dosh into gold?



Four of Wes Anderson's five movies are now part of the Criterion Collection — apparently, not even those Wes-heads at Criterion could summon up much affection for *The Darjeeling Limited*. *Bottle Rocket*, Anderson's loosey-goosey 1996 debut, isn't as stylized as the films that followed, but many of his directorial signatures were already in place: the British Invasion hits, the well-chosen costumes that practically serve as characters' uniforms, and plenty of seemingly improvised funny business from Owen Wilson.

Even in 2008's summer of superheroes, and even with Will "Money in the Bank" Smith in the starring role, this offbeat comedy/drama never quite clicked with audiences. The concept — an alcoholic, unpopular superhero whom citizens regard as a nuisance instead of a saviour — is provocative, but the film never recovers from the insane plot twist at the halfway mark. Still, it got curiosity value, and admirers of *Happy-Go-Lucky* will be amused to see Eddie Marsan popping up here as the villain.

Is 24 ahead of its time or behind it? It's been 18 months since our last encounter with terrorist-fighting superspy Jack Bauer, and the paranoid terrorists-are-everywhere atmosphere that fueled the series for six seasons seems like a relic of the Bush era now that Barack Obama has been elected president. On the other hand, 24 elected a black president long before the real-life America did — and this new adventure is set during a female president's inauguration day. Could this be a harbinger of a Palin presidency in 2012?



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CHRYSLER ENTERTAINMENT WESTMOUNT CENTRE	CHRYSLER ENTERTAINMENT GALAXY	CHRYSLER ENTERTAINMENT GRANDIN	CHRYSLER ENTERTAINMENT GRAND SQUARE	CHRYSLER ENTERTAINMENT MAY CINEMA

CHECK THEATRE DIRECTORIES FOR SHOWTIMES

OPENS EVERYWHERE FRIDAY, NOVEMBER 21ST

MOVIE REVIEW • HOLOCAUST DRAMA • BY PAUL MATWYCHUK | 648 words

The Death Camp Next Door

Dangerous Liaison | Jack Scanlon and Asa Butterfield are separated by much more than a fence in *The Boy in the Striped Pajamas*. PHOTO COURTESY OF ALLIANCE FILMSA GERMAN BOY BEFRIENDS
A JEWISH PRISONER IN THE
DEEPLY UPSETTING *THE BOY
IN THE STRIPED PAJAMAS*

THE BOY IN THE STRIPED PAJAMAS

Directed by Mark Herman. Starring Asa Butterfield, David
Thewlis, Vera Farmiga, Jack Scanlon. Opens Fri, Nov 21.

★★★★☆

The Boy in the Striped Pajamas plays out like the eerie shadow twin of *The Lion, The Witch, and the Wardrobe*. Both movies are set during the Second World War, with a young child moving from the big city to a house in the country, populated by emotionally distant, vaguely menacing adults, and where the lack of com-

the other boy's life. "It's not fair," he says. "You get to spend all day playing with your friends over there, and I'm all alone."

The slow, imperfect awakening of Bruno's conscience makes up the bulk of *The Boy in the Striped Pajamas*. While Bruno's tutor does his best to indoctrinate him in Hitler's philosophy, Bruno has a hard time reconciling his descriptions of the inferior, untrustworthy, ratlike Jews with his encounters with Shmuel, or with Pavel, the sad-eyed, Tumms-like older camp inmate in the ill-fitting shoes who does odd jobs around the house.

And Bruno isn't the only one in the house who's having a hard time

Apparently it's been widely used as a teaching aid, a way to introduce young people to the concept of the Holocaust, and I can see it being an effective tool in that context — there is no onscreen violence, and the story is very skillfully constructed to show its innocent young protagonist gradually learning the true nature of the camp and his father's connection to it. At the same time, I should warn any parents considering taking their kids to see this movie that the ending could easily traumatize a sensitive viewer. And since the ending is the part of the film I had my biggest problems with, maybe you'd better stop reading this review now if you don't want it spoiled.

BRUNO'S 12-YEAR-OLD SISTER CAN'T GET ENOUGH NAZI PROPAGANDA, AND DECORATES HER BEDROOM WITH PHOTOS OF GERMAN SOLDIERS AS IF THEY WERE POSTERS OF THE JONAS BROTHERS.

panionship makes those long summer days seem oppressive rather than exhilarating. In both movies, boredom is relieved, however, when their young heroes discover a secret passageway to an unfamiliar, frightening world.

But the world that eight-year-old Bruno (Asa Butterfield) stumbles across in *The Boy in the Striped Pajamas* is no Narnia: his father (David Thewlis) is a rising star in the Nazi ranks, and the home where he's taken his family is a short walk away from the concentration camp that he's just been put in charge of. Bruno's understanding of his father's work is woefully ignorant: when he strikes up a conversation with Shmuel (Jack Scanlon), an eight-year-old Jew on the other side of the barbed wire fence, he actually envies

sleeping at night: when Bruno's mother (Vera Farmiga) realizes that the "farm" she's living next to isn't a work camp but a death camp, she can't get out of there fast enough. (Bruno's 12-year-old sister, meanwhile, can't get enough Nazi propaganda, and decorates her bedroom with photos of German soldiers as if they were posters of the Jonas Brothers.)

The Boy in the Striped Pajamas is a British production — the director is Mark Herman, the man responsible for such jovial Anglophile hits as *Little Voice* and *Brassed Off!*, and everyone in the film, Nazis and Jewish prisoners alike, speak in the same incongruously plummy accents — and is a modest box-office success there already, surprisingly so, for a film with such grim subject matter.

Ready? Okay ... let me see if I can explain my issues while tiptoeing around the details. Here's the thing about *The Boy in the Striped Pajamas*: the film is about Bruno's acquisition of knowledge, his path to a grown-up understanding of the world and his family. (In this respect, it's the opposite of Holocaust kitsch like *Life Is Beautiful*.)

But the film abandons that theme at the crucial moment. Instead, it opts for a melodramatic ending that moves away from Bruno at the moment he gains ultimate awareness of the camp's horrors and instead places its emphasis on the agony of two Nazi parents. It's a gutpunch of a final scene, no doubt about it, but it's also a damned strange place for a Holocaust movie to wind up in.

MOVIE REVIEW • PERIOD DRAMA • BY MICHAEL HINGSTON | 666 words

Courtesan Injection



Heart-Shaped Locks | Asia Argento models a flirtatious variation on the spit-curl in *The Last Mistress*. PHOTO COURTESY OF MONGREL MEDIA

ASIA ARGENTO IS A TEMPESTUOUS SEXPOT IN *THE LAST MISTRESS*, BUT HER MALE LOVER IS MORE COMPELLING

THE LAST MISTRESS

Directed by Catherine Breillat. Starring Asia Argento, Fu'ad Ait Aattou, Roxane Mesquida, Claude Sarraute. Metro Cinema (Zedler Hall, The Citadel), Nov 21-24.

★★★★☆

The Last Mistress, the latest film from French provocateuse Catherine Breillat, is ostensibly about a troubled courtesan named Vellini. As it opens in Paris in 1835, she is hastily informed that Ryno de Marigny, a man with which she has had an ongoing affair for the past decade, is getting married to an icy blonde noblewoman. Vellini (Asia Argento) — who, by contrast, is of unremarkable lineage, an emotional spiffire, and Brunette — initially laughs off the news, but slowly realizes the sway he has held over her.

At least, that's the way the first 10 minutes set things up. But as soon as we get a good look at Ryno (Fu'ad Ait Aattou), as he comes to pay Vellini one last visit, Breillat's camera abruptly loses interest in the mistress, from then on barely ever leaving the libertine's side. And for good reason: with his perfect skin, immaculately tousled hair, and Angelina Jolie lips, Aattou seems chiselled from marble, the smouldering king of all Victorian dandies. Sorry, Ms. Argento — you've been usurped.

Perspective shifts aside, this still sounds like the makings of a standard-issue period film, and many familiar devices do circle the perimeters of the mercurial Vellini threatens to disrupt the wedding, and Ryno has to convince his fiancée's protective grandmother of his virtue. But Breil-

lat's screenplay (adapted from the 1851 novel by Jules Amédée Barbey d'Aurevilly) takes several detours while connecting the dots.

For one thing, his grandmother-in-law (played by French journalist Claude Sarraute, making her acting debut at age 80) is not the least bit troubled by Ryno's promiscuity — on the contrary, she's even more smitten with him than his bride-to-be (Roxane Mesquida). And when Ryno delivers his big speech, it comes early and lasts far longer than you expect it to: he opens up entirely, spilling every detail about his 10 years spent with Vellini. Their tangled history is shockingly dense, poetic, and tragic — let's just say it involves a child who is not around in the present day — and it only hits harder coming so far out of the blue.

The biggest problem is Argento's wildly uneven performance, which may help explain why Aattou gets so much face time. At times she conveys the right amount of carnality (there's an excellent moment early on, when Ryno and Vellini are still sworn enemies, where Ryno lies in agony after suffering a gunshot wound, only for Vellini to tear into the operating room and spitefully suck the blood bubbling out of his chest), but most of the time she's doing these weird pantomimes of lust and suffering.

This is particularly confusing because Vellini has several nude scenes and multiple onscreen orgasms — she even styles her hair to form a heart out of two stray locks. And still, two seconds of Aattou pouting is more alluring than anything Argento does. You can imagine an exasperated Breillat throwing her hands up and whispering to a cameraman, "Never mind. Follow that guy instead."

ONLINE MOVIES • ART WANTS TO BE FREE! | 449 words

Down With Copyright!



FREEDOM OF CHOICE G.H. LEWMER
FROM BRAZIL TO NIGERIA TO THE U.S., *GOOD COPY, BAD COPY* CELEBRATES THE GLOBAL RISE OF ILLEGAL ART

As *Freedom of Choice* makes merry on its first birthday, what better way to celebrate than to examine a documentary that embodies this column's entire guiding principle?

I'm referring to the hour-long Danish documentary *Good Copy, Bad Copy*, which describes in extensive detail how musical and cinematic cultures have forever been altered by the global digital revolution and how this shift in the notion of "copyright" has changed the economics and esthetics of mass entertainment.

Director Andreas Johnsen strikes an admirably even-handed tone, balancing the pros (universal creativity, cultural and economic democracy) with the cons (an artist's right to

own what he creates, the diminishing monetary value of the role of creator)

Musical heavyweights like Danger Mouse discuss the uproar that resulted when his mixing of Jay-Z's *The Black Album* with The Beatles' "white album" (which he cheekily titled *The Grey Album*) became an illegal sensation — an album unavailable through traditional distribution channels yet still a smash hit. As Danger Mouse so eloquently philosophizes, he's the only artist to ever

this industry would not be possible, and it's a great example of how Hollywood has been rejected by cultures who choose to tell their own stories and how new technology has enabled them to do so.

The film ends by examining the Techno Braga Sound System phenomenon in Brazil: massive dance parties often attended by upwards of 5,000 individuals who afterward purchase copies of the music they've just listened to — a bizarre mix of copyright-enhanced "hits" (by the

WATCH *GOOD COPY, BAD COPY* ONLINE AT WWW.GOODCOPYBADCOPY.NET.

have a No. 1 record without anybody ever seeing a cent from it.

The most exciting part of the documentary for film junkies is a visit to Nigeria, home of the largest movie industry in the entire world (1,200 films made every year). Producers and directors describe in detail how the democratization of digital video has enabled their films to evolve into extremely entertaining (the clips are fantastic!) folk-based cultural myths that speak directly to their audience. Without the reduced production costs of the digital revolution,

likes of Guns N' Roses, U2, and Pink Floyd) blended with Brazilian polyrhythms to create indescribable anthems of debauchery and hedonism. Needless to say, the movement is growing.

Good Copy, Bad Copy makes an excellent case for the idea that freedom drives a more vibrant culture than control; when everyone becomes a creator and the world becomes an ecosystem of opportunity, anything is possible. This optimism is revolutionary and visionary — principles this column is proud to embrace.

ANNE HATHAWAY
ROSEMARIE DEWITT
BILL IRWIN
TUNDE ADEBIMPE
MATHER ZICKEL
ANNA DEVERE SMITH
DEBRA WINGER

★★★★★

"ANNE HATHAWAY DELIVERS A REVOLUTIONARY PERFORMANCE...EXPECT OSCAR TO CALL!"
Rick Groen, THE GLOBE AND MAIL

"RACHEL GETTING MARRIED' HOLDS YOU SPELLBOUND!"
Peter Travers, ROLLING STONE

"THE BEST AMERICAN MOVIE OF THE YEAR!"
David Polend, MOVIE-CITY NEWS

★★★★★

Roger Ebert, CHICAGO SUN-TIMES

RACHEL GETTING MARRIED

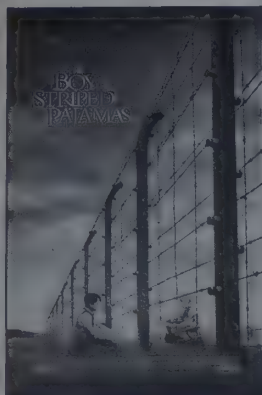
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MOVIE GUIDE WHAT'S PLAYING IN THE THEATRES

OPENING THIS WEEK

AUSTRALIA

Nicole Kidman, Hugh Jackman, David Wenham, and Jack Thompson star in *Moulin Rouge* director Baz Luhrmann's epic romantic adventure about an English aristocrat who teams up with a rough-hewn hunk to rescue her ranch from cattle barons by driving her cattle 2,000 miles across the unforgiving Australian landscape. (Opens Wed, Nov 26)

BOLT

The voices of John Travolta, Susie Essman, Mark Walton, and Miley Cyrus are featured in directors Chris Williams and Byron Howard's computer-animated comedy about a canine TV star who doesn't realize his feats of derring-do aren't actually real until he is accidentally abandoned in New York City and must find his way back to Hollywood.

THE BOY IN THE STRIPED PAJAMAS

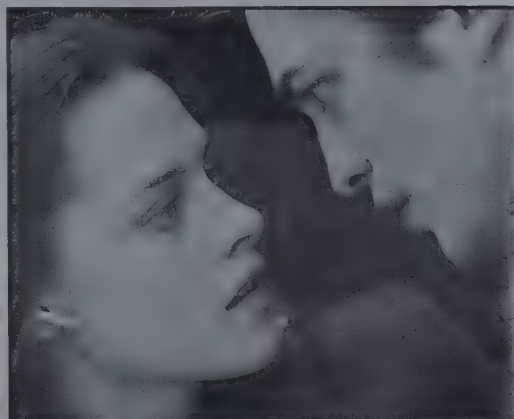
Asa Butterfield, David Thewlis, Vera Farmiga, and Jack Scanlon star in *Little Voice* director Mark Herman's WWII drama about the eight-year-old son of the commandant of a Nazi concentration camp who strikes up a friendship with one of his father's young Jewish inmates.

FOUR CHRISTMASSES

Vince Vaughn, Reese Witherspoon, Robert Duvall, Sissy Spacek, Jon Favreau, and Jon Voight star in *The King of Kong: A Fistful of Quarters* director Seth Gordon's romantic comedy about a husband and wife who find themselves having to visit all four of their divorced parents' homes on Christmas Day. (Opens Wed, Nov 26)

THE LAST MISTRESS

Asia Argento, Fu'ad Ait Aattout, and Roxane Mesquida star in *Romance* director Catherine Breillat's period drama about a savagely passionate mistress facing the end of her decade-long relationship with a Parisian roué who plans to abandon her in order to marry a French aristocrat. In French with English sub-



Buffy And Angel Got There First | A teenage girl falls in love with a vampire with a huge forehead in *Twilight*. PHOTO SUPPLIED

titles. Metro Cinema: Nov 21-24 (Fri, Sat, Mon @ 7 & 9pm, Sun @ 9pm only)

TRANSPORTER 3

Jason Statham, Robert Knepper, and François Berléand star in the latest installment of the action franchise, in which all-business driver-for-hire Frank Martin is strongarmed into transporting the kidnapped daughter of a Ukrainian bureaucrat from Marseilles to Odessa. Directed by the awesomely named Olivier Megaton. (Opens Wed, Nov 26)

TWILIGHT

Kristen Stewart, Robert Pattinson, Billy Burke, and Peter Facinelli star in *Thirteen* director Catherine Hardwicke's big-screen version of Stephenie Meyer's best-selling novel about a teenage girl who falls in love with a vampire whose hunger for human flesh only increases as their romance intensifies.

ALSO PLAYING

CHANGELING

Shameless Oscar bait. It's two and a half hours of Angelina Jolie sobbing over her

missing son, fighting the corrupt LAPD, getting tossed into an insane asylum, and looking very stylish in a clothe hat, red lipstick, and fur-collared coat.

★★★★☆

HEAVEN ON EARTH

Nasty scenes of domestic abuse give way to sentimental magical-realist gush in the latest drama from Deepa Mehta, and the combination never quite gels. But our hopes are high for her next film, an adaptation of Salman Rushdie's *Midnight's Children*.

★★★★☆

HIGH SCHOOL MUSICAL 3: SENIOR YEAR

What's so bad about a squeaky-clean musical with high production values and genuinely exciting dancing? Nothing whatsoever!

★★★★☆

MADAGASCAR: ESCAPE 2 AFRICA

It's a little top-heavy with celebrity voices and the computer-generated camera moves are a little too shallowly "dazzling," but there are enough clever gags lurking around the edges to make this a painless night out with the kids.

★★★★☆

QUANTUM OF SOLACE

It's 2008, and apparently it's just not fun being James Bond anymore: Daniel Craig's 007 is one grim, joyless secret agent, and his latest adventure is the biggest downer in the series' history.

★★★★☆

RACHEL GETTING MARRIED

This absolutely sublime ensemble drama starring Anne Hathaway as a drug addict attending her sister's wedding is a welcome return to form for director Jonathan Demme, whose optimistic vision of a multicultural America, embrace of humanity in all its flaws, and love of great music have never been more evident.

★★★★★

ZACK AND MIRI MAKE A PORN

The mixture of raunchy humour and sentimental romance recalls Judd Apatow, but the clumsy directing and screenwriting make this likable but lazy comedy as a Kevin Smith creation through and through.

★★★★☆



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Saturday &
Sunday

MATINEES @ 3:30 pm

RATED 14A

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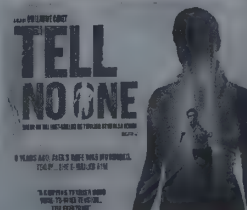
Heaven On Earth

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Sunday

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BEYOND THE BLURBS •ALTERNATIVE CRITICS HAVE THEIR SAY



Armond White's Latest *Culture Critique* | The contrarian film critic's opinions are never predictable: witness his lengthy defence of *Soul Man*. FILE PHOTO

THIS WEEK: ARMOND WHITE'S ABSOLUTELY NUTTY NEW YORK PRESS COVER STORY ABOUT SOUL MAN

Soul Man predicted Obama? | "In 1986, pundits laughed at — not with — the race comedy *Soul Man*, about a white college student who performs a *Black Like Me* charade to get into Harvard Law School. The film's emphasis on spotlighting, then upending, racial stereotypes was widely misread as improbable, unnecessary, and 'racist.' Yet two years later, in 1988, Barack Obama entered Harvard Law School, and the rest is history. Saying the rest is history should include confirmation

that *Soul Man*, despite its naysayers, was right. This comedy of racial errors foretold a change in America's thinking on a number of issues: race perception, black potential, class advancement, the Harvard institution. All these topics come together in the astounding leap of Barack Obama's biography. He's the first African American to be elected president of the United States. Awesome. But it's not far-fetched for a movie lover to think that Obama's rise was prepared — if not predicted — by *Soul Man*."

The title song | "In the first scenes of dark-skinned C. Thomas Howell in a Jeep cruising the narrow streets of Cambridge, his vehicle

is propelled on the soundtrack by the R&B classic 'Soul Man.' The song is not the original Sam & Dave 'Soul Man' but a uniquely 1986 cover version by Sam Moore and Lou Reed. Yes, Lou Reed, the New York hipster who, in 1978, had recorded the provocative race fantasy 'I Wanna Be Black' — a tune to rile social complacency and admit his own racial insecurity and political sexual envy. Reed's decadent art is cleansed of cynicism by his collaboration with soul veteran Moore but mostly by being placed in proximity to Howell's innocence. *Soul Man* addresses what black identity means in a culture that struggles to transcend the limitations of racial thinking."

Soul Man and racism | "In his race speech, Obama cited the 'profound mistake' of speaking about racism in our society 'as if our society was static; as if no progress has been made; as if this country... is still irrevocably bound to a tragic past.' Those words describe the static terms that critics used against *Soul Man* and the mistake of misunderstanding it as race comedy that isn't bound to the tragic history of racism. That history has been the excuse of do-gooder race dramas like *Antwone Fisher*, *The Great Debaters*, *Remember the Titans*, *The Soloist*, and *Miracle at St. Anna*, which all exploit racism for sanctimonious uplift. *Soul Man* is sharper than that."

Scotiabank Theatre Edmonton with IMAX

SHOWTIMES NOVEMBER 20 TO 26, 2008

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LIVING WITH LESS • CREATIVE ACCOUNTING • BY SCOTT SHARPLIN & PAUL MATWYCHUK | 523 words

Who Says Independent Theatre Isn't Profitable?

AS THE BALANCE SHEET FOR SCOTT SHARPLIN'S *INFERNO SONATA* SHOWS, HE MADE A COOL 25 BUCKS!

For independent theatre artists in Edmonton, "living with less" is a way of life. "That's the way it's always been, at least as long as I've been doing it," says Scott Sharplin, who's staged at least two dozen independent productions in his life, some at the Fringe, some under the banner of Sound and Fury Productions. "Theatre artists of a previous generation remember a time when AFA funding flowed like water and anybody could throw together a pitch and get at least three grand for it. But since the mid-'90s, the money from the provincial and the municipal government has been chipped away almost every year. With each year, more artists are competing for a smaller pot."

So how, exactly, does someone like Sharplin stretch his meager dollars to create a professional show? Sharplin graciously let *SEE* take a look at the balance sheet for his most recent production, a one-man show about August Strindberg called *Inferno Sonata*. As you can see, the profit margin is slim.

"But each indie production I do is another feather in my cap," Sharplin reasons, "and hopefully it will pay off in other ways farther down the line. And I love doing it."

(1) The Indie 5 subscription series organizers help to publicize the season, and provide each production with box office and concession volunteers, thereby saving a lot of labour.

(2) This total represents a significantly reduced rental rate which Catalyst Theatre was able to offer Indie 5 productions this season,

with the proviso that date availability was very limited. Ordinarily, the operating and maintenance costs of even modest theatre venues result in much higher rental costs.

(3) Most dedicated theatre spaces come equipped with basic lighting/sound resources. A production that requires anything out of the ordinary will be looking at much higher expenses in these areas.

(4) Most of the costume items and many of the props were donated

or borrowed. My makeup cost a lot more than I thought it would, though — Strindberg had burns all over his hands, and the gore that wouldn't rub off every time I touched a prop was expensive stuff.

(5) Because they lack established reputations, indie theatre companies are at a disadvantage when publicizing their shows. Producers often face a dilemma: whether to direct funds to marketing, or to the production itself.

(6) During the season, Fringe theatre fanatics hibernate, and dedicated patrons favour subscriptions to established companies. Only the most theatre-rabid patrons take chances on unknown artists. If you're talking about "living with less," the bad news of the economic downturn isn't that I'll have less money to produce my shows, but that theatregoers will be more choosy about where they spend their cash. And their entertainment budget will be one of the first things

to go.

(7) These are mostly personal (not corporate) donations. Businesses prefer to sponsor established companies who produce reliable (i.e., non-controversial) fare.

(8) Because the pots are so small, AFA and the Edmonton Arts Council find it increasingly difficult to fund project grants for emerging artists. This represents an upper-end grant for a local indie production.

(9) Just enough for pizza!

INFERNO SONATA BALANCE SHEET

EXPENSES

Indie 5 Series	
Membership Fee	\$ 300.00
Venue Rental (Catalyst Theatre)	\$1,769.00
Technical Expenses (lighting and sound)	\$ 367.63
Production Expenses (set, props, costumes, makeup)	\$2,204.12
Publicity and Marketing	\$1,392.12
TOTAL EXPENSES:	\$6,032.87

REVENUE

Box Office (10 performances, including two "Pay What You Can" shows and one "Two for One" performance)	\$ 958.00
Donations	\$1,100.00
AFA Project Grant	\$4,000.00
TOTAL REVENUE:	\$6,058.00
BALANCE:	\$ 25.13



The Hitchhiker's Guide To The Fallacy | Barry Smith tells the amazing true story of his days as a misguided Jesus cult in his Fringe hit *Jesus in Montana*. PHOTO BY MARK FOX

ARTS NEWS • NOTABLE HAPPENINGS FROM THE THEATRE TO THE INTERNET

RELIGIOUS CULTS!

The Suds And The Saviour

As anyone who's ever staged a Fringe hold-over can tell you, it can be difficult even for a hit show to keep the theatre filled once the Fringe Festival and all its attendant energy have left town. But maybe offering two shows for the price of one will do the trick! That's the hope, anyway, of Fringe Theatre Adventures, who are offering a double bill of two autobiographical five-star Fringe hits this weekend at the Arts Bams, from Nov. 20-23: Greg Landucci's blue-collar saga *Dishpig* and Barry Smith's religious-extremist roller-coaster *Jesus in Montana*. Militias, doomsday cults...man, what is it about Montana?

RAPISTS!

Take It To The Edge

Few Edmonton directors can match Sarah Van Tassel's attraction to the most grim, grueling scripts in the theatrical canon. Her company, Guts & Guile, debuted last year with Sarah Kane's *Crave* and followed it up at the Fringe with David Mamet's *Oleanna*. Now, from Nov. 21-30 at The Third Space, Van Tassel is helming *Extremities*, William Mastrosimone's brutal 1982 play that begins with a male criminal breaking into a woman's house. That's the same starting point as *Three Little Birds*, which also opens this week — but let's just say the two plots go in very different directions.

WRITERS OF AWARD-WINNING NONFICTION!

Clickable Kostash

Myma Kostash is a proud Albertan, a resourceful teacher, the author of countless excellent essays about prairie life... and now she's a ubiquitous web presence as well. Her lecture "The Life and Times of a Non-Fiction Writer" (which she's delivering on Nov. 24 at 1 p.m. at Stanley Milner Library) will be broadcast over the internet — and aspiring writers would do well to check it out. You can also listen to a fascinating conversation with Kostash on the website for *This Magazine*, in which she revisits the 1978 cover story she wrote for them about the threat pornography posed to the feminist cause.

THEATRE PREVIEW • TANTOO YOU! • BY PAUL MATWYCHUK | 637 words

Birds Comes Home To Roost



Ornithological Drama | Clifford Cardinal, Michael Washburn, and Tantoo Cardinal help Kenneth T. Williams' *Three Little Birds* take wing. PHOTO COURTESY OF WORKSHOP WEST

KENNETH T. WILLIAMS' *THREE LITTLE BIRDS* ARRIVES ONSTAGE — TWICE AS LONG AS IT WAS SUPPOSED TO BE

THREE LITTLE BIRDS

Directed by Vinetta Strombergs. Written by Kenneth T. Williams. Starring Tantoo Cardinal, Clifford Cardinal, Michaela Washburn. Catalyst Theatre (8529 Gateway Blvd). Nov 20-30. Tickets available through TIX on the Square (420-475/tixonthesquare.ca).

Kenneth T. Williams began writing *Three Little Birds* with the goal that great playwrights have always had in mind throughout theatre history: to solve a marketing problem.

It was some four years ago, and Williams had finished writing a play called *Suicide Notes*, about a homeless woman who composes suicide notes and hands them out to strangers, and wasn't having much luck convincing a theatre company to produce it.

"The play started out as a full-length," Williams says over the phone from Saskatoon, "but after several workshops and readings, we realized there really was only enough there for a one-act. And one-acts are a pretty hard sell at the best of times. So the dramaturge and the director said, 'Well, let's come up with another short play that has similar themes and can be done with the same cast of three and package them together.'"

He devised a script titled *A Box of Bones* — "That's a pretty grim double-

header, isn't it?" he laughs. "*Suicide Notes* and *A Box of Bones*" — but soon found himself facing another problem: too much was happening in this new play to fit into a single act. So let's get this straight: when he tried to write a full-length play, he wound up with a one-act, and when he tried to write a one-act, he wound up with a full-length?

"I cannot write to the proper length," Williams says. "This is why my career in journalism never amounted to anything."

Suicide Notes is still languishing without a companion, but *A Box of Bones* (which now goes by the cheerier title *Three Little Birds*) is having its world premiere at Workshop West this weekend. It's the story of an aging Cree woman named Annie Potts (Tantoo Cardinal) who strikes up an unlikely friendship with Troy (Clifford Cardinal, son of Tantoo), a 17-year-old kid she catches breaking into her house one day, his infant daughter under his arm.

Sensing that Troy has a good heart and poses no danger to her (and eager to have children around the house again), Annie makes Troy a deal: she'll let him move in with her if he'll perform a few household errands — such as roll the medicinal marijuana she's taking to manage the pain of her advancing cancer.

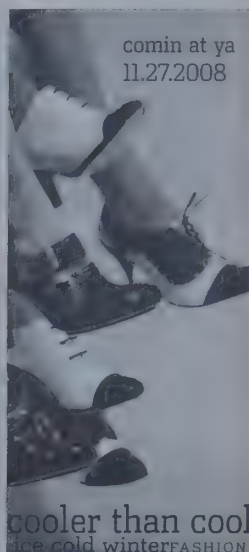
Williams, who is Cree, acknowledges the premise may sound a little

far-fetched to some, but not from where he's standing. "Let me explain my family tree," he says. "I didn't live on the reserve, but I spent a lot of time there. And I had a lot of aunts and uncles there — or so I thought. Turns out, they were actually cousins and second cousins and third cousins. But they were so close to one another! And there were people who weren't blood-related at all, but they were family."

"Sure, the play uses a bit of a device, but I don't think it's unrealistic, especially considering how native communities have a larger sense of family than just the nuclear family."

And certainly, Williams has taken great care to make sure that by the final scene, the play has ended up in a place of deep truth. "Writing that ending was rough for me," he says. "I'd written a whole lot of words for that part, and then a very close friend of mine died of ovarian cancer. Watching her go made me realize that ... well, maybe writers more gifted than I am could write a better death scene, but for me, there are no words that can express what you feel when a loved one dies."

"That's what theatre is about for me: we put together a fictional environment for two hours, but in those two hours, we try to find something that's true. I hope that scene provides it for a lot of people."



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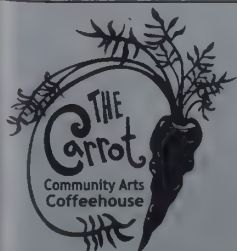
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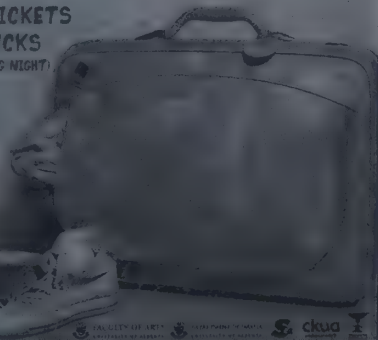
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THEATRE PREVIEW • ONE-WOMAN SHOW • BY MICHAEL HINGSTON | 563 words

A Role To Dye For?

Seven Performances For The Price Of One | Fiona Reid's solo turn in *The Blonde, The Brunette, and The Vengeful Redhead* fits right in with our "Living With Less" theme. PHOTO BY EPIC PHOTOGRAPHY

FIONA REID CHANGES MORE THAN HER HAIR COLOUR IN *THE BLONDE, THE BRUNETTE, AND THE VENGEFUL REDHEAD*

THE BLONDE, THE BRUNETTE, AND THE VENGEFUL REDHEAD

Directed by Wayne Paquette. Written by Robert Hewett.

Starring Fiona Reid. Shorcor Theatre, The Citadel. To Dec. 7.

Tickets available through the Citadel box office (425-1820/citadeltheatre.com).

Fiona Reid doesn't want to get into specifics about the new play she's starring in, *The Blonde, The Brunette, and the Vengeful Redhead*. The renowned Canadian actress and Member of the Order of Canada is hesitant to even tell me who the various characters she plays are, for fear of giving too much away — though it's no spoiler to say that she plays all seven of them, some are male, some are female, and they range in age from 4 to 75.

Her reluctance is understandable. Robert Hewett's script is an intricate, two-hour series of monologues, each of which provides new insight — sometimes helpful, sometimes contradictory — into the play's central crisis, which has taken place even before the curtain rises. What that crisis is, of course, Reid won't fully specify, though it is "cataclysmic" and involves the titular redhead, Rhonda, confronting a woman

whom she believes is having an affair with her husband. (If the title is any indication, vengeance will likely factor in, too.)

The play's chopped-up timeline makes it more like a detective story than a straitlaced drama, with the goal of objective truth being derailed by conflicting testimonies and ulterior motives.

"You see the same story from the point of view of seven different characters, and it's a bit of a *Rashomon*," Reid says, on the phone before a rehearsal last week. "They have very different notions of what the facts are, what their truth is. When I saw this show in Stratford [in 2006], I remember being so fascinated. The reason I don't want to give too much away is that one of the major delights for the audience is for the story to unfold for them before their eyes, through these different characters."

Directors Wayne Paquette and James MacDonald will retain the centrepiece of the Stratford set, a translucent, backlit screen, behind which Reid will swap characters and clothes. Reid admits that making these usually hidden moments part of the show has its own pressures — there isn't a worse time to get stuck in an unforgiving shirt collar — but she believes it enriches the overall product.

"I think [the costume changes] become fascinating," she says. "You're watching transformation. You're watching what ultimately is the magic of theatre. Someone becomes someone else, and you're watching that happen before your very eyes."

As for playing such a range of characters, and in such close proximity to one another, Reid welcomes the challenge. "It makes you realize that you have them all in you, really," she says. "I spend a lot of time in a nursing home these days because of my mom, and I always thought, 'This is going to serve me one day,' and here it is helping me. And then the characters that are younger, that's all there in your muscle memory somewhere."

So committed and democratic ■ Reid, in fact, that she doesn't even have a favourite (or least favourite) character in the bunch.

"I really am hugely fond of them all, with all their warts and greed and self-serving," she says. "I was reflecting on this this morning, that they're definitely characters of my generation and younger. I hope that the world is changing somewhat, and that we're becoming a little more fair-minded, or that this economic cataclysm is going to encourage us to re-examine our values. Or maybe it's just human nature."

"I hope not."

**ART BOX MANDY ESPEZEL & JILL STANTON
QUEER PIONEER AA BRONSON'S
LECTURE RENEWS JILL AND
MANDY'S OPTIMISM ABOUT
ART'S HEALING POWER**

Edmonton was lucky enough last Saturday to receive a visit from the influential artist AA Bronson. Jill and Mandy were lucky enough to attend his lecture at Stanley Milner Library.

Mandy: Okay, first off, a little background for those unfamiliar with AA Bronson. He is one of the three artists who made up the group General Idea, which formed in 1969 and lasted until 1994, when the other two members, Felix Partz and Jorge Zontal, passed away. Working in Toronto and then New York, the trio was incredibly influential in establishing and supporting those cities' queer art scene, repeatedly bringing sexuality to the forefront of their work. Bronson has continued on as a solo artist, and was here in Edmonton to give a lecture as a part of the Exposure Queer Arts and Culture Festival.

Jill: I have to admit, I had never heard of AA Bronson or General Idea before your anxious "get-there-in-five-minutes" phone call! But it was obvious just from his lecture that Bronson is quite the character. A middle-aged man with a giant beard, dressed in black with thick-rimmed glasses, greeted us with stories about his memories of being a kid in Edmonton (he lived here for all of one year between the ages of four and five) before plunging head-first into his work with General Idea. I liked the man right away.

Mandy: And are you not glad I called you? AA Bronson is kind of a legend. The work that General Idea created was revolutionary: no one at the time was making art as self-identified "queer artists," and certainly no one was making art about being gay. Can you imagine, even in the '70s and '80s, how difficult that must have been? But I guess that's part of what really gave their work such power – no one else had said these things in a public arena before.

Jill: Oh, of course I'm glad you phoned! I think what was so interesting about General Idea's work was how it took so long for the media or critics to give the sexual subject matter the group worked with

the credibility it clearly needed. But more than General Idea's work, I was much more interested in the things Bronson is doing now as a solo artist, following the deaths of his two partners and close friends from AIDS. During their sicknesses, he took on the primary role as his dying friends' caregiver, prompting him to learn all kinds of homeopathic remedies and healing methods. I found it very interesting that this was the aspect of his experience that he used in his solo work.

Mandy: It's incredible that he was able to take that experience and pull something positive out of it. Bronson's use of the specific term "heart" stands out as significant to me. There's a certain amount of tragic irony there because, of course, he could not heal them. What that term implies, and his choice to use it to describe himself and his practice, is kind of heartbreaking. I couldn't help thinking during the lecture that this man really survived something of an epidemic. It was odd to hear him describe himself as a negative person, considering that he's still working, still making art, still supporting and encouraging the next generation of artists.

Jill: The "negative thoughts" – that was great. It's easy for people to tell you to think positive when things are just awful; this was his way of allowing himself to feel crappy. But in his case, that wasn't the only thing he felt. He is very supportive of community, of other artists, of young people, of diversity, and this was very clear throughout his lecture as he showed large clips of emerging artists' work alongside his own. This was a very remarkable aspect of his character, and in a way reflected his role as a "healer" in many different senses – spiritual, physical, artistic, communal, humanitarian.

Mandy: I loved the way he talked about Printed Matter, the artists' bookstore he's a part of in New York. A new generation of people is interested in these unique creations. What did he call himself? Daddy of the Queerzines! So perfect.

Jill: His description of how they actually look at the books themselves when they are looking to acquire material (as opposed to the length of the artists' CVs, as is so often the case) is like a little glimmer of hope in the world. I'm so glad I made the trek out to Stanley Milner this weekend!

The Exposure festival concludes on Sat., Nov. 22 with the NOIR Masquerade Gala, a night of music, entertainment, and fine cuisine at The Starlite Room.




AA Sound System | Artist AA Bronson demonstrates his command of negative space during his lecture at Milner Library. PHOTO COURTESY OF EXPOSURE FESTIVAL BY JACKSONPHOTOGRAPHIX.COM

TOP 10 RINGTUNES

- 1 Lollipop,
Lil Wayne
- 2 Love In This Club,
Usher
- 3 4 Minutes (feat. Justin
Timberlake), Madonna
- 4 Low,
Flo Rida
- 5 Bleeding Love,
Leona Lewis
- 6 No Air duet with Chris
Brown, Jordin Sparks
- 7 Touch My Body,
Mariah Carey
- 8 With You,
Chris Brown
- 9 Elevator (feat. Timbaland),
Flo Rida
- 10 Apologize,
Timbaland

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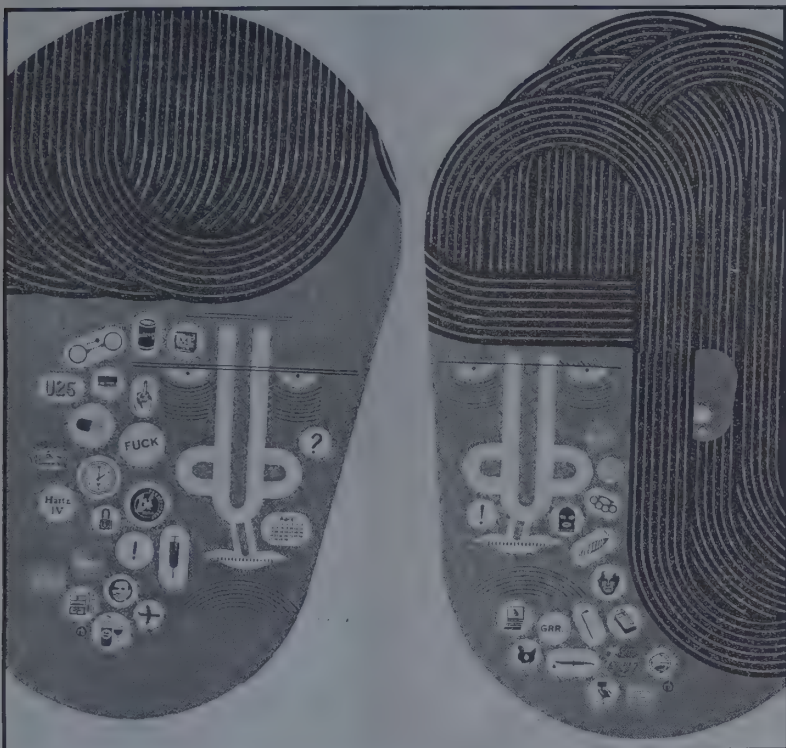

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Black And White And Read All Over!



Not Oprah's Style? | Raymond Biesinger's blocky illustration style just wouldn't adapt well to the pages of *O*. IMAGE BY RAYMOND BIESINGER

RAYMOND BIESINGER'S NEW COLLECTION OF MONOCHROMATIC ILLUSTRATIONS HITS THE BOOKSHELVES

100 B/W: 100 BLACK ON WHITE ILLUSTRATIONS
By Raymond Biesinger. Launch party: Empress Alehouse
(9912-82 Ave), Mon, Nov. 24 (9pm).

As Raymond Biesinger now knows twice, there are few things as gratifying as holding a book you've created in your hands. It's 50,000 times as uncommon as fathering a human child. And in this liquid taxonomy of impermanent blogs and vaporizing digital news, the physical fact of the local illustrator's second DIY offering from Belgravia Press is grounding and inspirational.

The portable *100 B/W: 100 Black on White Illustrations* is a selected summary of Biesinger's influential style, which incorporates Charley Harper retro blockiness, intentional weathering, and a sense of humour that's taken him from the *U of A's Gateway* to "mercenary" gigs as far up as *The New York Times* and *BMW*.

Monday night is when the book gets officially unveiled at the Empress. But let's hand the mic over to Biesinger to discuss the cloud of lessons around the illustrator, musician, and now publisher. "I'm just

making sure to always work on two books at the same time," he says. "Lyle Bell's book [a collection of ads] is still awaiting approval from the Black Dog as the whether or not I can get rights to them or not. And do you remember a band called The Molestics? Mike Saurette, the lead singer, has submitted a 60,000-word manuscript of his memoirs in the band, which will be out in February."

What Biesinger has already learned is that home-pressing books you can fit in your back pocket scares booksellers. "Problems involve it being too small, so it gets lost on a lot of bookshelves," he says. "We've decided to make the books a little bigger and get ISBN numbers and I think we'll find it easier to get into stores that way. But so far online sales have been fantastic. People might spend \$80 for a print, but if they can get 100 teeny illustrations for \$14, they're quite happy."

The culling allowed the artist to see wider trends in his own style. "I followed my own whims, but that was tempered by needing to show the work on a 5x5" canvas. I cut out a lot of the long things. I'm very proud of the Edmonton chronology of bands, but there's no way in hell that would fit in this format. I went through my archive of about 800 illustrations

since 2001.

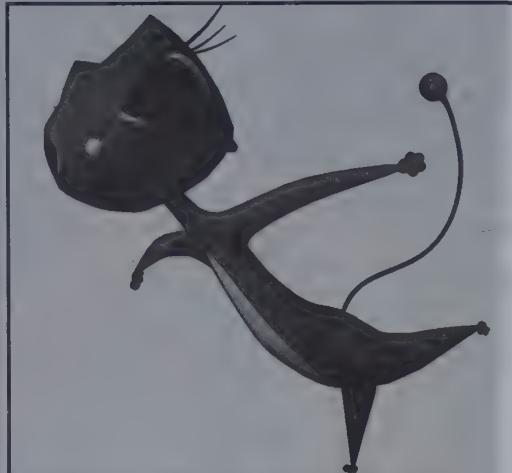
"It's actually a bit of a misnomer to call it *100 Black on White Illustrations*, because I'd say about 20 per cent of them were in colour and it's also far more than 100 illustrations," he laughs. "Lies everywhere. Colour just doesn't excite me nearly as much as the sheer contrast of black and white. It's almost a religious experience when I see 100 per cent black and 100 per cent white next to each other."

"There still is a lot of experimenting going on. Nowadays I find on one end is the usual, heavy black slabs, distressed, with everything serving this greater thing, the concept of this which is super-important because thinking is half of the illustration."

"But there's this other thing showing up, this fun, rendering thing that looks very '50 children's book-ish. It's retro and kitschy and not too challenging. And its problematic. In one week I got a call from Oprah's magazine and they wanted me to make something really benign. And then *More*, a magazine of choice for women over 50. They both requested I illustrate some totally benign crap and realized that I have to not do that stuff anymore."

Copies of the book are also available at Biesinger's wife Elizabeth's store Nokomis on Whyte.

Dream A Little Dream Of Me



Pintresque Paws? | The animated title character in *Su-Kat* is almost as charming as the live actors. IMAGE SUPPLIED

IN SU-KAT, PIROT AND RASMUSSEN MAKE A VALIANT EFFORT TO RECREATE DREAM LOGIC ONSTAGE

SU-KAT

Directed by Murray Ulas. Written by Steve Pirot. Starring Steve Pirot and Kirsten Rasmussen. Living Room Play House (11315-106 Ave). To Nov 29. Pay-What-You-Can.

★★★★☆

I have to give it up for *Su-Kat* stars Steve Pirot and Kirsten Rasmussen: between them, they play so many characters and personalities that I lost count. Rasmussen switches from a cat to a Russian "comrade" to a post-coma socialite with just a flip of her hair and a flash of her eyes. Pirot takes on the roles of outed and excommunicated brother, a playboy, a banjo-picking cowboy, a formerly reclusive comic strip artist, and many others. This is not, as it may seem, a case of spotlight whoring, but a demanding experiment in bringing dreams to the stage.

Based on a story by Vanessa Sabourin, *Su-Kat*, however, is not concerned with the house, husband, and two-and-a-half-kids kind of dream, or the winning-the-lottery kind of dream or even the becoming-the-first-rock star/hockey player kind of dream. *Su-Kat* is interested in exploring the kinds of dreams we wake up from, vaguely remember, and forget before the coffee's ready.

Brian, however, draws his dreams into comic strips before they evaporate each morning. One day they stop. So he sells the comic representations of his dreams and decides to travel. Susan is a socialite who ends up comatose for five years. When she comes to, she takes off to make up for lost time. But no matter where they go, Brian and Susan keep running into each other. Twice is a coin-

cidence. Three times is creepy. Five or six is, well, ridiculous.

As they try to make sense of their impossible meetings, they discover not only that they share the same vacation plans, but, for those five years of Susan's coma, they also shared the same dream.

The storyline flips back and forth between the world we call reality and the world of dreams, but the play does its best to blur those distinctions, encouraging the audience to wonder whether the places we travel in our sleep should be so quickly dismissed as figments of our imaginations. Consequently, the play often makes very little sense — just like our dreams, or so it seems.

Rasmussen and Pirot are accompanied by Lane Arndt's graceful guitar and a little computer animation. With the help of his MacBook, Arndt layers a lovely and distorted soundscape on top of the play's dreamscape. The addition of graphics running across a flat-screen television on the back wall of the theatre adds clarity and cuteness. (The wobbling animated platypus could have had its own show.)

The confines of the stage are perhaps not the best place in which to fully represent the fantastical world of dreams. After all, it's often simply impossible to recreate dream images in reality. (Except for me being late for work or a test!) But what *Su-Kat* lacks in execution it more than makes up for in effort. Like rock star/hockey players, both Rasmussen and Pirot leave everything they've got on the stage.

Somewhere near the beginning of the play, Susan says she wants to learn to be a better dreamer. If nothing else, *Su-Kat* will make you at least consider pursuing that goal as well.

EXHIBITS

30 YEARS YOUNG: THE EDMONTON OILERS 30TH ANNIVERSARY SHOWCASE ART GALLERY OF ALBERTA, 100 102ND JASPER AVE., OCT 9 - JAN 4 Featuring items from key moments in the team's history, including never-before-seen pictures, and an inside look into one of the greatest private sports collections in Edmonton. Info: 780-422-6233.

100 FLOWERS LATITUDE 53, 10248 106 ST., OCT 24 - NOV 22 Video installation and single channel video focusing upon identity, desire and fantasy by Wayne Yung.

AMIE RANGEL: FROM THE OBSERVATION ROOM FAB GALLERY, 1-1 FINE ARTS BUILDING, U OF A CAMPUS, NOV 12 - DEC 6 The final visual presentation for the degree of Master Drawing and Intermedia. Info: 780-492-0281.

ARTE LA CHARRERIA ROYAL ALBERTA MUSEUM, 12845 102ND AVE., NOV 25 - APR 3 More than 120 examples of craftsmanship and design distinctive to the Mexican cowboy. Info: 780-453-9100.

A BIRD IN THE HAND PROFILES PUBLIC ART GALLERY, 19 PERRON ST., ALBERTA, NOV 6 - NOV 29 Exhibit exploring nature in art with works by Cindy Barratt, Robert Dmytruk, Jaime Funnell and David Kerslake. Info: 780-460-9537.

CROSSING THE BOUNDARIES McMULLEN GALLERY, 8440 17 ST., NOV 1 - DEC 31 Work by Members of the International Visual and Performing Arts Society of Canada explores the differences and similarities of art work from different cultures. Info: 780-407-7152.

DANCING THE MAN RHYTHM GALLERY AT MILNER, STANLEY A. MILNER LIBRARY, CHURCHILL SQUARE, NOV 1 - NOV 30 Paintings by Laurie McFayden.

GARDEN DELIGHTS JEFF ALLEN GALLERY, STRATHCONA SENIORS CENTRE, 10813 UNIVERSITY AVE., NOV 4 - NOV 27 Paintings by Heidi Smith. Info: 780-433-5807.

GROUP SHOW CENTRE D'ARTS VISUELS DE L'ALBERTA, 9103 95TH AVE., NOV 21 - DEC 2 Featuring paintings, sculptures, pottery and woodwork from more than 130 different artists. Info: 780-431-3472.

HERS EXTENSION CENTRE GALLERY, MAIN FLOOR ATRIUM, ENTERPRISE SQUARE, 10230 JASPER AVE., NOV 6 - DEC 3 Oil paintings by Isabella & Bogdan Koral-Konikowski focussing on women in the fields of athletics, beauty, motion film production, journalism, and fashion. Info: www.artiza.com.

HEIGHTS OF FASHION: A HISTORY OF THE ELEVATED FOOT ROYAL ALBERTA MUSEUM, 12845 102ND AVE., NOV 27 - MAR 8 Exhibition of daring footwear from the Bata Shoe Museum features some of the most treasured and spectacular shoes from their collections, following the rise and fall of the high heel in Western fashion. More than 75 series of exotic footwear will lead visitors on a 500-year journey through the evolution of elevated shoes.

HOT TOPIC VS. WEDNESDAY LUPPYCWI THE ARTERY, 9535 JASPER AVE., NOV 21 Presented by Exposure: Queer Arts and Culture Festival. Featuring Edmonton-based visual artists Kirsten McCrea and Corissa O'Donnell alongside Calgary-based performance/craft artist Wednesday Luppycwi. Info: 780-430-3030. Info: www.exposurefestival.ca.

I BET THEY CAN TELL BY LOOKING LATITUDE 53, 10248 106 ST., OCT 24 - NOV 22 A body of work by Travis McEwen inspired by the question "When did you first realize you were different?"

INVENTING EXCUSES SUGARBOWL, 10922 88 AVE., NOV 27 - DEC 3 A body of work by Travis McEwen inspired by the question "When did you first realize you were different?"

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1-NOV 30A collection Mixed media works by Natasha Lawyer.
JOSHUA'S JOURNEY ROYAL ALBERTA MUSEUM, 12845 102ND AVE., OCT 25 - JAN 4 Visitors join Joshua Lopez's first trail ride on the Chisholm Trail and experience the hardships, struggles and joys of a true American Cowboy. Info: 780-453-9100.
LET THE SCOTT GALLERY, 10411 124 ST., NOV 1 - NOV 25 Featuring selected prints from three artists' books inspired by Dante's Purgatory and Divine Comedy. With text by Jonathan Hart, as well as design by Susan Colberg. Info: www.scottgallery.com.

MATTHEW RANGEL: A TRANSECT - DUE EAST FAB GALLERY, 1-1 FINE ARTS BUILDING, U OF A CAMPUS, NOV 12 - DEC 6 This exhibition is the final visual presentation for the degree of Master of Fine Arts in Printmaking. Info: 780-492-0281.

NEW SEASONS SHANTI HAIR, 10407 83RD AVE., NOV 16 - DEC 2 Paintings by Igor Woronuk inspired by Alberta. Info: 780-492-0281.

OUT IN THE ORDINARY STUDIO GALLERY, 11 PERON ST., ST. ALBERT, NOV 8 - NOV 29 Solo exhibit with paintings by Carol Johnson.

THE TOTALITY OF ALL THINGS THAT EXIST MUDDY WATERS, 8211 111 ST., NOV 2 - NOV 30 Abstract paintings by Karolina Kowalski. Info: 780-660-1064.

UP THE CREEK ALBERTA CRAFT COUNCIL, 10186 106TH ST., OCT 4 - DEC 2 Works inspired by the Red Deer River by Brian McArthur and Darren J. Petersen. Info: www.albertacraft.ab.ca/780-488-6611 ext. 221.

DANCE

SHUMKA'S NEW WORKS GALA JUBILEE AUDITORIUM, 11455 67 AVE., NOV 22 Edmonton's Ukrainian Shumka Dancers present an evening of taste, style, music and dance at their annual Red Boots, Ballet and Bubbly Gala. This year's Honorary Gala Patron is Ukraine first lady Kateryna Yushchenko. Doors at 6:30 p.m. Info: suzannab@shumka.com.

THEATRE

THE BLONDE, THE BRUNETTE AND THE VENGEFUL REDHEAD CITADEL THEATRE, 9828 101A AVE., NOV 15 - DEC 7 Wayne Paquette directs this one-woman, seven-character play starring Fiona Reid.

DIE-NASTY VARSCONA THEATRE 10329 83 AVE., Edmonton's only live improvised soap opera. Directed by Dana Andersen. Every Mon 8 p.m.

DISHPIG & JESUS IN MONTANA: ADVENTURES IN A DOOMSDAY CULT TRANSLATA ARTS BARN, 10330 84 AVE., NOV 20 Revisit two Fringe Festival favourites from 2007 with Greg Landucci's tale of a dishwasher trying to find himself during a crazy summer in the kitchen from hell. And a story of a disillusioned dish boy's quest to find Jesus, directed by Lynn Aliya. Doors at 8 p.m.

THE RAINBOW HORSE VARSCONA THEATRE, 10329 83 AVE., NOV 22 An interactive puppet show for children age two - 12. Doors at 11 a.m.

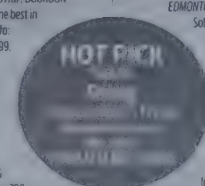
ROMEO & JULIET ALBERTA AVENUE COMMUNITY CENTRE, 9218 118TH AVE., NOV 25 Presented by Theatre Prospero. In this innovative workshop/production, you help tell the story by taking a part in the play, with coaching and preparation from a team of actor/instructors. Workshop at 2:30 p.m. Show at 7:30 p.m.

RUMOURS OF OUR DEATH VARSCONA THEATRE, 10329 83 AVE., NOV 20 A staged reading of George F. Walker's *Rumours of Our Death*. Featuring Amber Bissonnette, Shannon Blanchet, John Dolphim, Ryan, Hughes, Andy Northrup, Jon Lachlan Stewart, Jan Streader, and Douglas Tokaryk.
SHOW 'EM THAT FIRE L'UNITHEATRE, 8579 91ST ST., NOV 21 Musical production written by Maegan Robinson-Anagot, Sierra Jamerson and Janessa Lane. Doors at 7:30 p.m.
SU-KAT AZIMUTH THEATRE, 1315 106TH AVE., NOV 11 - NOV 30 Directed by Steve Pirof featuring Kirsten-Marie Rasmussen: A tale of a cat and a playpus.
THREE LITTLE BIRDS CATALYST THEATRE, 8529 GATEWAY BLVD., NOV 20 - NOV 11 Kenneth T. Williams play about a terminally ill mother's final gesture III goodwill toward her family. Starring Tantoo Cardinal.

LIVE COMEDY

BEST OF EDMONTON THE COMIC STRIP: BOURBON STREET - WEST EDMONTON MALL The best in Edmonton's comedy community. Info: www.thecomestrip.ca/780-483-5999.
BOB ANGELI COMEDY FACTORY, 409-3416 GATEWAY BLVD., NOV 20 - NOV 22 Doors at 8 p.m. Info: 780-469-4999.
CLAUDE STUART THE COMIC STRIP: BOURBON STREET - WEST EDMONTON MALL, NOV 26 - NOV 30 With Dan Brodribb, Dawn Dumont & Sean Thompson. Doors at 8 p.m. Info: 780-483-5999.
HIT OR MISS MONDAYS THE COMIC STRIP: BOURBON STREET - WEST EDMONTON MALL Amateur comedy. Info: www.thecomestrip.ca/780-483-5999.

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PETER KELAMIS THE LAUGH SHOP #105 @ ONDORPPY MALL, 137 AVE & 111 ST., NOV 20 - NOV 22 Info: www.thelaughshop.ca



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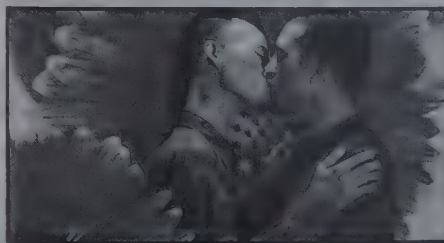
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HIGHLIGHT - GREEN THUMB



He Loves Me, He Loves Me Not | Wayne Yung explores sexual identity in his latest art installation. 100 Flowers. PHOTO SUPPLIED

100 Flowers - Until Nov. 22 - Latitude 53

In conjunction with Exposure '08 Wayne Yung will be speaking about his latest art exhibit Saturday afternoon. That work is a video installation inspired by the Chinese saying, "Let a hundred flowers bloom, let the hundred schools of thought contend." The saying initiated the 100 Flowers Movement of 1956, when the Chinese Communist Party (CCP) asked that citizens come forward with ideas to improve government policies. The CCP promised there would be no reprisals for those who spoke up, but many people felt that the CCP used the movement as a baiting tactic to root out nonconformists. What better backdrop can an artist ask for to address the issue of identity?

Signed, Sealed, Delivered, I'm Yours



MY MESSY BEDROOM JOSEY VOGELS
**DR. AVA CADELL COMBINES
CONTRACT LAW AND
ROMANCE WITH THE MUTUAL
LOVE AGREEMENT**

"You only had sex with me two times this week and, as per our agreement, you promised me three times a week. So I get to control the remote control for the next week."

Dr. Ava Cadell, a self-declared "loveologist" (Cadell is a certified sexologist but came up with the term when mainstream American TV talk shows proved uncomfortable with the "s" word) is the

genius behind the Mutual Love Agreement (MLA), a signed document that outlines the boundaries and expectations of each partner in a relationship, and cites everything from "deal-breakers" and sexual needs to relationship goals and social calendars.

When I first came across the MLA, it seemed ludicrous, even gimmicky. The sample contract I saw included clauses that had partners agreeing to things like "full honesty" and

its brilliance. The whole point of the contract is that, unlike vague marital promises to honour, cherish, and blah, blah, blah, the MLA gives you the opportunity to really spell things out and negotiate details ... together.

The first part of the MLA is the "full disclosure" section, in which you reveal any skeletons — financial secrets, health problems the other person should know about, freaky sexual preferences. After

but if he does, you've negotiated a punishment for this behaviour, like popping \$20 into a jar, money you agree will go towards a trip together at the end of the travel. Hopefully, you won't get to travel far.

"By writing it down, you both agree to certain intentions," Cadell explains, "rules by which to run your relationship. I have partners come up with deal-breakers and rate them from 1 to 10. That way, there can be

contract can be renegotiated at any time as long as both parties agree."

Of course, one of the dangers of a contract is that a person might be tempted to wave it in their partner's face any time they fail to comply: "You signed a contract saying you'd have sex with me three times a week, so you have to be in the mood!"

"That's what forces you to really think about what you agree to," Cadell says. Since she introduced the MLA over a year ago, more than 100 couples have given her positive feedback and about 20 couples tore it up. They were usually the ones who agreed to things they really didn't mean and weren't willing to be accountable for.

If it all sounds more business than romance, Cadell again agrees. "I look at love as a business," she explains. "In business, you invest time and effort; in love, you need to invest time and effort or it will fall apart. In business, you need to plan and collaborate. Same with love. In business, you have to negotiate because you can't read other's minds. It may be done with more tenderness in love but you still need to negotiate to make it a success."

MLAs only work, according to Cadell, if both parties are willing to come to the table. But when it does, it really opens up communication in a relationship. "You learn each other's boundaries and what the deal-breakers are," she says.

She tells the story of an older guy who married a beautiful woman but complained that it had been two years since she'd given him oral sex, a treat he'd enjoyed immensely before they married. "I told him it was his own fault for not telling her up front how important oral sex was to him," Cadell says. "We all have our issues and we all have things that take priority. Talking about them intimately should be as easy as choosing from a menu."

The MLA is free to print out online at www.avacadell.com and www.loveologyuniversity.com.

**ONE OF THE DANGERS OF A CONTRACT IS THAT A PERSON MIGHT BE
TEMPTED TO WAVE IT IN THEIR PARTNER'S FACE ANYTIME THEY
FAIL TO COMPLY: "YOU SIGNED A CONTRACT SAYING YOU'D HAVE SEX WITH ME
THREE TIMES A WEEK, SO YOU HAVE TO BE IN THE MOOD!"**

"never shouting," I thought, "Hell, what relationship *doesn't* include a little innocent lying and a snippy response once in a while?" But after talking to Cadell, I began to see

that, it's up to you. If your sweetie has a short fuse, you might request a clause saying that he can't resort to calling you names. That doesn't mean he'll never lose his temper again,

no misunderstanding about how important anything is to either party at any point in the relationship, be it parenting choices or how important boys' night out is to you. And the

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Dan, Can You Chastise My Dominatrix For Me?



SAVAGE LOVE DAN SAVAGE

NOT SO FAST, BOTTOM! YOUR LETTER ACTUALLY MAKES ME SYMPATHIZE WITH YOUR FORMER MISTRESS, NOT YOU

I am a straight, crossdressing male into bondage. That's not my problem. Recently, I began seeing a professional Dominatrix for forced crossdressing, among other things. She was great, but our last session ended abruptly when She told me that She wanted to start dildo training me. I was all for it, but I asked Her, politely, if She could use my dildo. In no uncertain terms, She said no.

I then asked, politely, if She would wash Her dildo in bleach in front of me so that I would know it was clean. She ended the session right then and there, and She told me not to contact Her again.

Was I out of line? I signed a "contract" with Her that said I would not "top from the bottom," but She has several other slaves who She probably uses that dildo on and I just wanted to know for sure that the dildo was clean. I know I won't be seeing Her again, but it would be nice to know if you thought I was out of line. She reads your column.

Superior Her Ends Edgy Session
Hastily

Why did this woman tell you to gather your panties and go?

That's hard for me to say, SHEESH, as I'm not a mind reader. But I see two possible explanations: One, she is unwilling to pause, step out of her role, and renegotiate a scene that's already underway, in which case you are well rid of her. Or, two, you're an insufferable controlling twat, and you managed to annoy the fuck out of her and she kicked your ass to the curb.

I might be inclined to give you the benefit of the doubt and declare you the wronged party here, SHEESH, but your having carried this dispute into a column that you know she reads tips me over to her side. By writing to me, you're not just seeking the last word, SHEESH, but hoping to have the satisfaction of seeing

this woman dressed down in public. So while you were careful to submissively capitalize all those third-person pronouns – as if She Herself were God Himself – your letter leads me to believe that in person, as in print, you're a disrespectful, controlling, and manipulative piece of shit.

In other words, SHEESH, I suspect that your beef about the cleanliness of that dildo wasn't your infraction, but the last fucking straw.

I'm having an interesting dilemma.

I'm a 20-year-old female and a junior in college. For the past few years, I've been working on becoming a journalist. But I've found myself less and less interested (and passionate) about it as time goes on. And I think I'd rather be a fetish model.

For the past year, I've been a submissive in a D/s relationship with my boyfriend. I love him very much, and he is more respectful toward me than any other man I've been with. Lately, we've been toying with the idea of creating a fetish-modeling website. I do not want to be shot nude or have sex on camera, but I love the idea of bondage photos and pursuing this as a career, and so does he.

From the photos I've done so far, I'm pretty sure this could pay off and be more personally satisfying than a job at a newspaper. But I'm nervous about what my family and friends will say when they realize I'm never going write for the *Washington Post* or the *New York Times*.
Kinky Coed

Journalism or fetish modeling, journalism or fetish modeling – gee, which career is right for you?

Um, KC? If you bothered to read either of the newspapers you cite as possible future places of employment, you would know that times are tough at daily newspapers. The Internet ate their business model – so long, lucrative classified ads! hello "citizen journalists"! – and right now, it's all layoffs and buyouts all the time at daily and weekly newspapers. If you care so little about journalism that you're tempted to make a career of posting bondage pictures to a website instead, KC, then don't go into journalism. Leave the few jobs that remain at newspapers to people who have some passion for the field.

So it's fetish modeling for you, right? Not so fast, kinkster. Porn

companies, large and small, are experiencing similar financial difficulties. Just as many people are willing to write for free online, many millions of people are willing to post everything from "tasteful" fetish shots to hardcore porn online for free. So while there may be a handful of people out there who'll pay to see you tied up, you're probably not going to make enough money as a fetish model to support yourself.

So you might want to think of some other line of work, something with more job security and better long-term prospects – perhaps banking or real estate?

I have a bigot in the family. My brother's mother-in-law is scared this country is "on its way" to legalizing same-sex marriage, which is "against what her Bible tells [her]." Debating the issue with her is no use, because it always comes back to her religious beliefs. She doesn't dislike gays, and she's said that if gay marriage becomes legal she'll help me find a husband.

Outside of the marriage issue, she shows no prejudice. As a gay man, I find her views on marriage reprehensible, but I'm conflicted

about how to deal with her in the future. I see her half a dozen times each year on holidays, the same time I typically see my nieces and nephews. I don't want her bigotry to impose on my right and desire to spend time with these kids as their uncle. On the other hand, I can't just sit there and be quiet.

Battling Bigots In Brooklyn

Anyone looking for proof that the United States is "on its way toward legalizing same-sex marriage," despite recent setbacks, only has to look to the numbers of people – gay and straight – who poured into streets over the last two weeks to protest the bigotry of the Mormon Church and its assault on minority rights and individual liberty (Oh, Canada. While we scream and yell about being the land of the free, you quietly live it. I love how my boyfriend magically becomes my husband when we visit Canada, without anyone else's marriage being threatened. Here's hoping that one day soon the United States will recognize the legal marriages of all Canadian citizens, gay and straight.)

Okay, BBIB, my favorite sign at the protest I attended in New York

City last week – well, after "Jesus Had Two Daddies," "Use Your Magic (Underpants) for Good, Not Evil," and "Thou Shalt Not Fuck with Us" – was this: "No More Mr. Nice Gay." If anyone caught me on *Anderson Cooper 360* later that same night, you saw me refusing to play Mr. Nice Gay in a conversation with lying right-wing überbigot Tony Perkins. (Looking to get involved in the fight? Jointheimpact.com is a good place to start.)

But while I'm down with the whole no more Mr. Nice Gay thing, BBIB, I see no need to go postal on your brother's MIL. She's not Tony Perkins; she's a human being. And it sounds like her affection for you is already on a collision course with her bigotry. Stand firm, continually emphasize that there's a difference between civil marriage rights and religious marriage rites. Polls show that many Americans have already come around on this issue. Thanks to the work you've already done, BBIB, it sounds like your brother's MIL will be next.

Download the *Savage Lovescape* (my weekly podcast) every Tuesday at www.thestranger.com/savage
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\$97,900. For 1520 SQ. FT. 20 wide homes with many extras. Includes delivery. Available now. Best Buy Homes of Red Deer. Call 1-877-396-5554.

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MODULAR HOMES factory direct from \$84,557. Canadian. Twenty-six models to choose from. CSA 1A-277 approved. 45-day delivery from date of order. Includes GST, duty & shipping. Largest factory in the USA. 1-877-500-4591; jsc@pchemosid.com; www.factorymodulars.com.

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ASTROLOGY • OCT. 23-29 • BY THE KID CRUISIN' THE COSMOS

SAGITTARIUS (Nov. 22-Dec. 21) You'll receive a great boon when the sun and the moon get together this weekend for you. Good ol' Sol swings back to your sign Saturday, the day before the new moon brings a fresh start to your year. Forget December the 31st, your year just started, and it's lookin' great at the worst!

CAPRICORN (Dec. 22-Jan. 19) Now ain't the time for spiritual seeking, followin' beacons or listenin' to slick preachers speakin'. In fact, the thing most right would be to close your ears to that clatter and simply sit tight. You've asked questions and your answers'll come. Until then, don't do anything dumb!

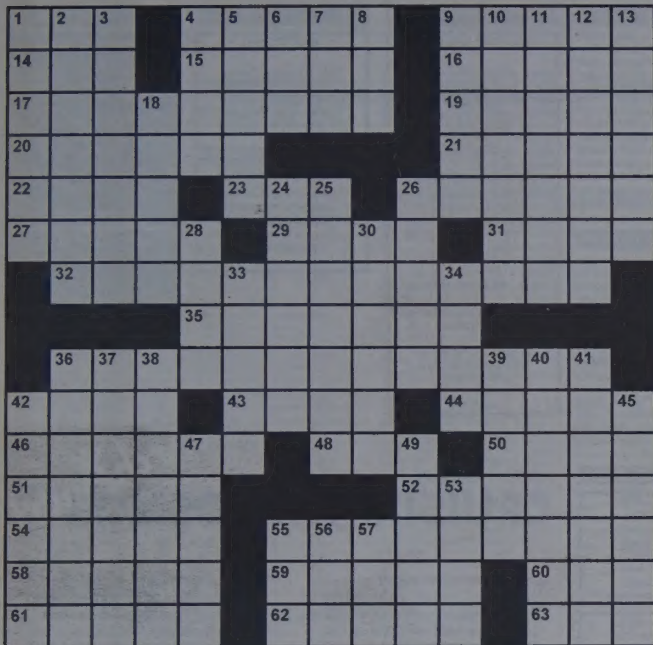
AQUARIUS (Jan. 20-Feb. 18) Not taking care of the basics can have a huge cost, like when for want of a nail, the kingdom was lost. That don't mean you're doomed to fail, just that you might wanna think twice before disposin' of "unnneeded" nails. If you wanna get outta the red and into the black, this week's the time to be a pack rat!

PISCES (Feb. 19-March 20) When the walls are broken down, sunlight rushes in with the power of belief - along with the con artist, pickpocket and thief. Trust is a cosmically beautiful thing but can leave you helpless as a bird with two broken wings. This week, give the benefit of the doubt, but keep an eye out for those who'll try to clean you out!

ARIES (March 21-April 19) Things come and go so fast, you can forget to enjoy em as they whiz on past. Live life like a whirlwind romance where you dine and dance then spend half your time outta your pants. The joy you experience in your soul will outweigh the pain in your heart that comes from knowin' with your head that it was doomed from the start!

TAURUS (April 20-May 20) There ain't no such thing as an impenetrable fortress. Heck, even Superman has kryptonite, and there's some things in life that you just can't fight. So why try? This week, you can easily get by bein' the nice guy. Quit fightin' and start makin' friends, and you'll see how soon your concern with security ends!

melissa priestley
BOOZE & SEX
P.16
every week in



ACROSS
1 Horrorcore hip-hop group whose fans are called Juggalos, for short
4 Longtime Boston Symphony Orchestra director Ozawa
9 World book?
14 Org. whose logo displays an eagle holding two guns
15 Statement accepted as true
16 Occasional Stooie
17 Miles Davis, Charlie Parker, Louis Armstrong et al.
19 Transition from one topic to another
20 Introduce a new product
21 Florida city about an hour and a half from Disney World
22 Chinese name of Taoist philosopher Lao-Tzu
23 Key at the top left
26 More sharp
27 Much-maligned imports of the 1980s
29 Brain scans, for short
31 Goes bad
32 Device that cuts your fingernails without even touching them?
35 Electric shaver company
36 People who walk nervously during loud, stormy weather?
42 Greek god of love
43 "Bonne fete ____" ("Happy Birthday" line, in Quebec)
44 Donald Sutherland mystery film of 1971
46 Gift recipients
48 Dir. opposite SSW
50 Abbr. meaning "in the same place," in footnotes
51 Sweater fabrics
52 Sesame seed paste
54 ____ski

DOWN
55 Amount paid on a natural gas bill?
58 Actress Witherspoon of "Four Christmases"
59 In base 8
60 Prefix meaning "ear"
61 Word before code or shirt
62 Character who dies in "Top Gun"
63 "Smoking" alternative

COURT CASE

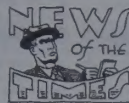
TIME TO MIX AND MATCH

JONES' CROSSWORD BY MATT JONES

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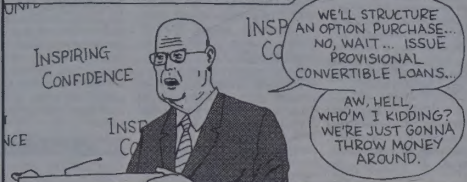
- 55 Amount paid on a natural gas bill?
58 Actress Witherspoon of "Four Christmases"
59 In base 8
60 Prefix meaning "ear"
61 Word before code or shirt
62 Character who dies in "Top Gun"
63 "Smoking" alternative
- DOWN**
1 When Independence Day and Bastille Day take place
2 Board game with the categories "Data Head" and "Word Worm"
3 Spanish actress who starred in "Sex and Lucia" and "Spanglish"
4 Short story writer H.H. Munro's pen name
5 Force out of the country
6 "There's no ____ team"
7 Exercise in the park
8 Contacts while surfing the Web, perhaps
9 Org.
10 Band who sang "Pictures of You" in 1990
11 Will bequeather
12 Necklace charms with powers
13 "Womanizer" singer of 2008
18 Like weightless situations in space, for short
24 Antiperspirant brand once advertised as "strong enough for a man"
25 Budget brand of Intel CPUs
26 Org. with a shelter outreach program
28 ____ Fein (Irish political party)
30 Actress Peri of "Frasier"
33 Musical conclusions
34 Pit left by an acne scar
36 Highway cop
37 Roast subject, perhaps
38 Good-for-nothing

TOM the DANCING BUG PRESENTS:



U.S. To Bail Out Federal Government

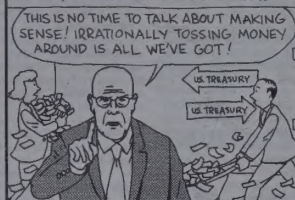
THE FEDERAL GOVERNMENT, OPERATING NOW AT A BALLOONING \$1 TRILLION DEFICIT, IS DEEPLY INSOLVENT AND URGENTLY REQUIRES A BAILOUT FROM THE FEDERAL GOVERNMENT, SAID TREASURY SECRETARY HENRY PAULSON.



THE BAILOUT IS NECESSITATED BY THE U.S.'S COSTLY INDUSTRY RESCUES, BAILOUTS AND STIMULUS PLANS.



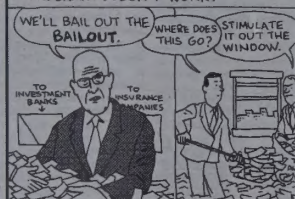
CRITICS SAY THAT THE U.S. BAILING ITSELF OUT DOESN'T MAKE A LICK OF SENSE, BUT PAULSON IS ADAMANT.



EVEN THOUGH THE NEED TO BAIL OUT THE U.S. WAS CAUSED BY THE OUTGOING MANAGEMENT TEAM'S INCOMPETENCE, IT IS SAID TO BE "TOO BIG TO FAIL."



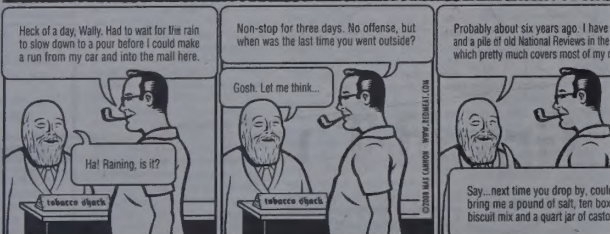
FORTUNATELY, THE TREASURY DEPARTMENT HAS A PLAN IN CASE THE SELF-BAILOUT PROGRAM DOESN'T WORK.



RED MEAT

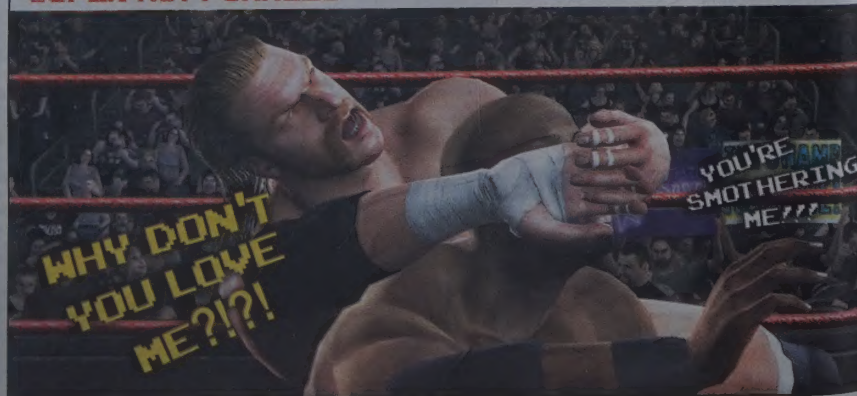
match lit laugh-repellant coil

from the secret files of Max Cannon



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INTERSECTIONS • PHOTOS OF OUR NEIGHBOURHOODS



t6l

Members of the Millwoods Gurdwara Sikh Temple carry donations to an Edmonton Food Bank truck on Sunday morning.
PHOTO BY JOHN ULAN

FIRST PERSON • EDMONTON STORIES • BY ANGELA BRUNSCHOT | 606 words

Grand Theft Sneaker

WHY SHOULD A STOLEN PAIR OF SHOES BOTHER ME SO MUCH?

On a recent lazy Sunday morning, I met a friend for a long brunch at Westmount Mall.

Over eggs and pancakes, we indulged in our ritual of mutual ranting that, while it never really solves any of life's big problems, at least leaves us both feeling relieved.

At one point in our conversation, my friend mentioned that on the way to the diner, she saw police tape around a strip mall steps from my apartment.

I wasn't upset. Maybe it's a bit calous, but random violence like that rarely hits an emotional chord with me. The Inglewood neighbourhood

near 118 Avenue and 124 Street, where I live, isn't exactly classy, but I feel safe there. One of my neighbours, a short, stocky woman with glasses, makes a habit of watching our parking lot for drug deals. When she sees someone sitting in their car too long, she taps on their window and tells them to move along.

Sometimes in the summer, homeless men sleep on the little patches of grass in the neighbourhood, and they regularly mine the dumpster in the backyard for bottles and cans, but they don't bother anyone.

The worst treatment I've received was at the nearby bus stop this summer. A group of teens decided they

wanted some action and one of them asked me if I wanted to join them for a gang-bang. A loud and clear "Fuck off" had the poor little tyke about to cry. I wondered whether he even knew what he was asking. The other adults waiting at the stop just grinned.

The reputation 118 Avenue has gained really isn't deserved, especially at the west end, where I live. Random attacks like the stabbing last week are extremely rare. In the summer, late at night, I often enjoy the still silence of the streets. The only thing that frightens me then is the abandoned Camell Hospital, and that's because I think it could be haunted.

So when my neighbour, a freelance photographer with a green thumb, knocked on my door on Sunday night to tell me her husband's new running shoes had been stolen from the mat in front of her door, I shouldn't have been bothered. Really, what's a pair of shoes compared to a stabbing? Or an invitation to a gang-bang?

But the shoe theft bothered me. It was a violation.

I shook my head as my partner

moved our shoes inside.

Over the last year or so, I've been defending my neighbourhood to just about everyone who will listen, placing special emphasis on the virtues of the people who live in my apartment building. I've become very proud of my building, actually. My neighbour plants geraniums and long, climbing vines in our backyard. The super's cats roam the halls, soliciting attention from all the tenants. The building is always clean.

But it's a hard slog defending the area. Even the fine people who attend community league meetings cast a suspicious eye on the modest three-storey walk-ups that ring the neighbourhood, as if not having enough money to buy a house in an insanely overheated market means you are a criminal.

When I arrived home from work on Monday, there was a little note about the theft on the building's front door, and my head sank a little. Except for my super, who defiantly leaves his paint-stained work boots out, the hallways of my apartment building are now empty.

I guess I should add a bit about petty theft to my weekly rant.



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